THE CATALOGUES OF THE ANNUAL LOAN EXHIBITIONS OF THE ROYAL ACADEMY OF ARTS 1870-1976

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List 15

1.]

EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

ceased Masters of the British School,

WITH A SELECTION OF WORKS BY

Deceased French Artists;

ND A COLLECTION OF PLATE AND OTHER OBJECTS

ILLUSTRATING

THE SCULPTOR-GOLDSMITH'S ART.

WINTER EXHIBITION,

TWENTY-SEVENTH YEAR.

MDCCCXCVI.

1896

LONDON:
PRINTED BY WM. CLOWES AND SONS, LIMITED, 14 CHARING CROSS,
PRINTERS TO THE ROYAL ACADEMY.

The Exhibition opens on Monday, January 6th, and closes on Saturday, March 14th.

Hours of Admission from 9 A.M. till 6 P.M.

Price of Admission, 1*s.*

Price of Catalogue, 6*d.*

Season Ticket, 5*s.*

General Index to the Catalogues of the first twenty Exhibitions, in two parts; Part I. 1870–1879, 2*s.*; Part II. 1880–1889, 1*s.* 6*d.*

No sticks, umbrellas or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free. Entrance by the door at the east end of the portico.

All Communications should be addressed to "The Secretary."

ROYAL ACADEMY OF ARTS IN LONDON, 1896.

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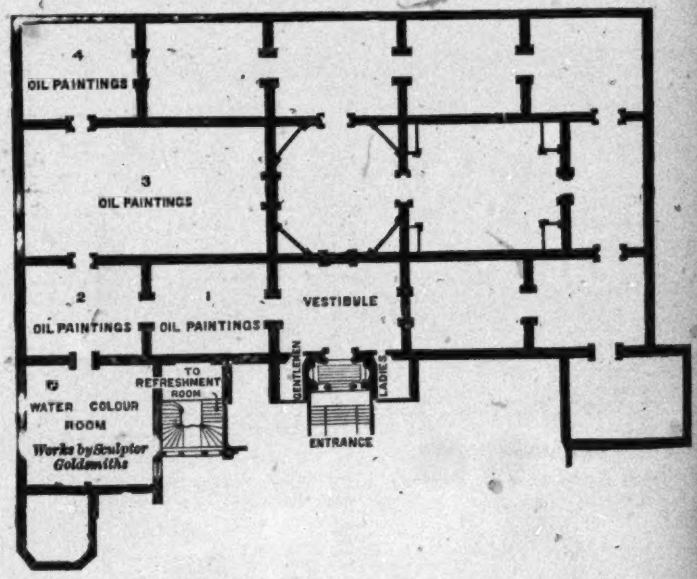
PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-45.

LENT BY — PAINTER.

1 Portrait of A LADY.

GREVILLE DOUGLAS, ESQ. — **Sir Joshua Reynolds, P.R.A.**

Half figure, seated to r., head turned slightly to l.; her l. arm rests on the arm of the seat; white dress, fur boa; orange-coloured high-crowned hat, with striped ribbons, powdered hair; landscape background. Canvas, 29½ by 24½ in.

2 VENUS AND CUPID DESCENDING.

SIR WILLIAM AGNEW, BART. — **William Etty, R.A.**

Nude figures on a cloud; Venus is holding some red drapery which floats above her; landscape seen below. Painted 1822. Panel, 27 by 20 in.

LENT BY — PAINTER.

3 **THE CHILDREN IN THE WOOD.**

J. H. McFadden, Esq. — **Sir Joshua Reynolds, P.R.A.**

The two children asleep, one leaning against the stem of a tree with its head falling on its breast; a robin is perched on its r. shoulder, another in the ivy of the tree; the other child lies on the ground; the robbers are seen in the distance. Unfinished. Painted 1773. Canvas, 39 by 37 in.
A smaller picture with the same title was exhibited in 1880.

4 **Portrait of LADY BELHAVEN.**

J. H. McFadden, Esq. — **Sir Henry Raeburn, R.A.**

Half figure, seated in front, head turned slightly to l., arms crossed on her lap; white dress open in front, with short sleeves, the l. looped up with pearl ornament; landscape background. Canvas, 35 by 27 in.

5 **Portrait of MRS. HERBERT.**

Frederick Davis, Esq. — **George Romney.**

Half figure, seated to l., looking at the spectator; her r. elbow rests on a pedestal, her r. hand against her cheek; red dress, open in front; sky background. Canvas, 30 by 24 in.

6 **Portrait of THE PAINTER.**

Sir William Agnew, Bart. — **Thomas Gainsborough, R.A.**

The celebrated landscape and portrait painter; b. at Sudbury, Suffolk, 1727; was chosen an original member of the Academy, 1768; d. 1788.
Bust, facing the spectator, head turned to l.; blue coat, striped vest, powdered hair; dark background. Canvas, 29 by 17 in. (oval).

7 **Portrait of MRS. CHOLMLEY AND CHILD.**

Sir Charles W. Strickland, Bart. — **Sir Joshua Reynolds, P.R.A.**

Anne Jessie, daughter of Leonard Smelt; m., as his third wife, Nathaniel Cholmley.
Three-quarter figure, seated facing the spectator, leaning her head on her r. hand and turning it to l.; her r. arm rests on a pedestal, her l. holds the end of her robe; blue robe lined with ermine; white dress, with jewelled ornaments in front, pearl necklace; a tress of hair falls over her r. shoulder; the child stands on the l., leaning forward with hand extended; landscape background. Painted 1761. Canvas, 49 by 39 in.

LENT BY — PAINTER.

8 **CAMPO VACCINO.**

THE EARL OF ROSEBERY, K.G. — **J. M. W. Turner, R.A.**

View looking across the Forum, with the Coliseum in the middle distance; figures and goats in the foreground; blue sky flecked with light clouds. Canvas, 35¼ by 48 in.

Exhibited in 1839 under the title "Modern Rome—Campo Vaccino.

'The moon is up, and yet it is not night:
The sun as yet divides the day with her.'—*Lord Byron.*"

9 **Portrait of LADY SONDES.**

JAMES ORROCK, ESQ. — **Sir Joshua Reynolds, P.R.A.**

Frances, daughter of the Rt. Hon. Henry Pelham; m. 1752, Lewis Monson Watson, 1st Lord Sondes.

Three-quarter figure, seated to l., looking at the spectator; her l. arm rests on the arm of the seat, over which is thrown a black cloak; her hands are clasped on her lap, on which are her gloves; white dress, blue sash; large hat, with black ribbons and veil; landscape background. Painted 1764. Canvas, 49 by 39 in.

10 **ROTTERDAM.**

EARL GREY. — **Sir A. W. Callcott, R.A.**

View looking along the river; buildings and shipping on either side; in the l. foreground a man and two women on a landing stage; on the r. a barge, with sails hoisted, full of people, moving towards a drawbridge; alongside of it is a boat, in which are men and women; clear sky. Canvas, 62 by 101½ in.

11 **Portrait of THOMAS HIBBERT, Esq., of Chalfont.**

MRS. HIBBERT. — **Thomas Gainsborough, R.A.**

B. 1744; d. 1817.

Three-quarter figure, standing facing the spectator, holding his hat in his r. hand; his l. arm rests on a bank beside him; his l. hand is gloved; red coat; powdered hair; landscape background. Canvas, 49 by 39 in.

12 **MONTE AVENTINO.**

THE EARL OF ROSEBERY, K.G. — **J. M. W. Turner, R.A.**

View looking across the Tiber from Mount Aventine, with St. Peter's and the Vatican in the distance; figures and a tree in the foreground; evening sky. Canvas, 36 by 49 in.

Exhibited in 1836, under the title, "Rome from Mount Aventine."

LENT BY — PAINTER.

13 Portrait of the MARQUIS OF ROCKINGHAM.

THE EARL OF ROSEBERY, K.G. — **Sir Joshua Reynolds, P.R.A.**

Charles Watson Wentworth, K.G.; b. 1730; First Lord of the Treasury 1765, retired in 1766; again at the head of affairs in 1782, in which year he died.

Three-quarter figure, standing to l., his head slightly turned back towards the spectator; his r. hand holds a scroll, his l. is on his hip; he wears the robes of the Garter; brown background, with curtain to r. Painted 1774. Canvas, 49 by 39 in.

14 Portrait of LADY ELIOT, afterwards Countess of St. Germans.

LORD IVEAGH. — **George Romney.**

Caroline, eldest daughter of the Hon. Charles Yorke; m. 1790, John, Lord Eliot, afterwards created Earl of St. Germans; d. 1818.

Half figure, seated to r.; her r. hand is held in front of her waist; red dress, open at the neck, gauze scarf; sky background. Canvas, 30 by 24 in.

15 SEA-PIECE.

SIR JULIAN GOLDSMID, BART., M.P. — **J. M. W. Turner, R.A.**

Rough sea; two sailing boats, with figures, in the l. foreground; another farther off; low coast-line in the r. distance; stormy sky. Canvas, 17 by 23 in.

16 Portrait of THE DUKE OF WELLINGTON.

THE EARL OF ROSEBERY, K.G. — **Sir Thomas Lawrence, P.R.A.**

The great general and statesman; Arthur Wellesley, third son of the 1st Earl of Mornington; b. 1769; d. 1852.

Half figure, turned slightly to r., looking at the spectator; black cloak, white waistcoat; dark background. Canvas, 29 by 24 in.

17 FELINA.

J. PIERPONT MORGAN, ESQ. — **Sir Joshua Reynolds, P.R.A.**

Said to be a portrait of Sir Joshua's niece, Theophila Palmer.

Figure, almost full length, of a little girl in a white dress, facing the spectator and holding up a white kitten with both hands; she wears a broad-brimmed hat, and black shawl round her shoulders; curtain and landscape background. Painted 1787. Canvas, 29 by 24 in.

LENT BY — PAINTER.

18 MERCURY AS A CUTPURSE.

ALEXANDER HENDERSON, ESQ. — **Sir Joshua Reynolds, P.R.A.**

Half figure of a boy as Mercury, in brown dress, with sash, standing facing the spectator, looking down; a purse is in his l. hand, and his r. is behind his back; landscape background. Painted 1770. Canvas, 30 by 24 in.

19 A CONVERSATION AT WANSTEAD HOUSE.

LORD TWEEDMOUTH. — **William Hogarth.**

Containing portraits of Richard Child, 1st Earl of Tylney, and many of his friends and relatives.

Interior of a saloon; twenty-six full-length figures; on the r. a gentleman and two ladies, seated at a table, drinking tea; in the centre a party of four people playing cards; on the l. a girl and two boys, one of whom is riding a poodle; the other ladies and gentlemen stand about, while a servant lights the candles in a chandelier. Painted about 1728, and said to be the earliest known picture by the painter. Canvas, 25 by 29 in.

20 CUPID AS A LINKBOY.

J. PIERPONT MORGAN, ESQ. — **Sir Joshua Reynolds, P.R.A.**

Half figure of a boy, in a brown dress, as Cupid holding a torch; he stands to r., and is looking back over his r. shoulder; buildings and landscape in the background. Painted 1777. Canvas, 29 by 24 in.

21 A CALM.

THE DUKE OF WESTMINSTER, K.G. — **John Sell Cotman.**

View on the sea-shore; three barges in the foreground, with sails lowered, several figures in them; cloudy sky. Canvas, 20 by 28¼ in.

22 THE WOLF AND THE LAMB.

H.M. THE QUEEN. (From Buckingham Palace.) — **William Mulready, R.A.**

In a village street two boys are standing under the shade of a large tree; one boy is threatening the other, who is crouching against a garden fence; a little girl is running away towards a woman who is coming down the steps of a house in the background. Exhibited in 1820. Canvas, 23½ by 19½ in.

LENT BY PAINTER.

23 GIRL WITH A MUFF.

THE EARL OF ROSEBERY, K.G. **Sir Joshua Reynolds, P.R.A.**

Said to be a portrait of Sir Joshua's niece, Theophila Palmer.
Small three-quarter figure, standing to r., looking towards the spectator, with both hands in a red muff; red dress; landscape background. Painted 1766. Canvas, 29 by 24 in.

24 MRS. GLYN.

J. PIERPONT MORGAN, ESQ. **George Romney.**

Half figure, seated in front, looking at the spectator; white dress, powdered hair. Canvas, 30 by 24½ in.

25 SEA-SHORE.

THE DUKE OF WESTMINSTER, K.G. **Richard Parkes Bonington.**

In the foreground three children sitting on rocks, with baskets of fish beside them, and some ducks; a cottage beside a road on the l. Canvas, 21 by 33½ in.

26 LANDSCAPE.

FRED. ROE, ESQ. **John Sell Cotman**

In the foreground the figure of a man is seen wading in a stream crossed by a wooden fence; large trees overshadow the stream beyond; cloudy sky. Canvas, 13¼ by 10 in.

27 BOY WITH CABBAGE-NETS.

ALEXANDER HENDERSON, ESQ. **Sir Joshua Reynolds, P.R.A.**

Half figure of a boy, in brown, standing, facing the spectator; in his hands, which are crossed in front of him, he holds a staff, on the top of which are some cabbage-nets; behind him is a little girl, with her arm on his r. shoulder; dark background. Painted 1773. Canvas, 29 by 24 in.

28 PLUTO AND PROSERPINE.

EDWARD CHAPMAN, ESQ. **J. M. W. Turner, R.A.**

View of a mountainous landscape, with a castle on a hill in the middle distance, and a waterfall on the l. of it; in the foreground is represented the Rape of Proserpine. Canvas, 35 by 47 in.
Exhibited 1839, under the title of "Pluto carrying off Proserpine—Ovid's Metamorphoses."

LENT BY PAINTER.

29 Portrait of LADY LE DESPENCER.

Lord Iveagh. Thomas Gainsborough, R.A.

Bust, turned slightly to r., looking to l.; white dress, cut low, black hat and feathers; dark background. Canvas, 29 by 24 in. (painted in an oval).

30 Portrait of THE COUNTESS OF COVENTRY.

Sir Julian Goldsmid, Bart., M.P. Sir Joshua Reynolds, P.R.A.

Barbara, fourth daughter of the 10th Lord St. John, of Bletshoe; m. 1764, George William, Earl of Coventry, as his second wife; d. 1804.
Three-quarter figure, seated, facing the spectator; head turned to r. over the l. shoulder: her l. hand lies on her r. arm, which rests on her robes; white low-cut dress, with jewelled ornament in front; architectural and sky background. Painted 1764–65. Canvas, 49 by 39 in.

31 Portrait of WILLIAM TURNER, of Kirkleatham.

G. H. T. Newcomen, Esq. Sir Joshua Reynolds, P.R.A.

Three-quarter figure, seated, facing the spectator; his r. hand extended; his l. hand, gloved, holds his hat and glove on his knee; puce-coloured dress, white wig; grey background, with green curtain. Canvas, 48 by 39 in.

32 Portrait of A GENTLEMAN.

M. H. Colnaghi, Esq. William Dobson.

Half figure, turned slightly to l., looking at the spectator; his r. hand held against his body in front; black satin doublet, with square white collar. Canvas, 29 by 24 in.

33 CONWAY CASTLE.

The Duke of Westminster, K.G. J. M. W. Turner, R.A.

The castle in the middle distance; boats and figures at the edge of the water in the foreground; a barge aground on the r.; buildings at the foot of hills in the distance; stormy sky. Canvas, 41 by 55 in.

34 Portrait of A GENTLEMAN.

G. H. T. Newcomen, Esq. Sir Joshua Reynolds, P.R.A.

Supposed to be a member of the Turner family of Kirkleatham.
Three-quarter figure, standing to l., leaning his r. arm on a pedestal; his l. hand rests on his hip; brown dress; landscape background. Canvas, 48 by 39 in.

LENT BY PAINTER.

35 PORTRAIT OF MRS. COOKE.

PHILIP B. DAVIES-COOKE, ESQ. **George Romney.**

Frances, daughter of Philip Puleston; m. Brian Cooke, of Owston, M.P. for Malton; d. 1818.

Three-quarter figure, seated to l., looking at the spectator, her hands clasped on her lap; her r. arm rests on a balustrade; white dress, blue sash, large black hat, with white feathers; red curtain on the r.; sky background. Canvas, 49 by 39 in.

36 Portrait of LADY MARGARET FORDYCE.

THE EARL OF ROSEBERY, K.G. **Thomas Gainsborough, R.A.**

Second daughter of James, 5th Earl of Balcarres; m. 1st, Alexander Fordyce, banker, and 2ndly, 1812, Sir James Bland Burges, Bart.,; d. 1814.

Half figure, seated to l., head resting on r. hand; dark coloured dress, low cut, trimmed with lace and pearls, grey hat with feathers; dark background, with red curtain. Canvas, 30 by 24½ in. (painted in an oval).

37 SUN RISING THROUGH MIST.

GEORGE JOHN CHAPMAN, ESQ. **J. M. W. Turner, R.A.**

View on the beach; numerous figures of men and women in the l. foreground, selling fish near a pier; white cliffs beyond; several boats full of figures on the r., and beyond them large ships in the distance. Canvas, 33 by 42½ in.

Exhibited in 1830, under the title, "Fish Market on the Sands—the Sun rising through vapour."

38 THE STUDENT.

T. MOTT, ESQ. **Sir Joshua Reynolds, P.R.A.**

Supposed to be a portrait of Master Brown.

Three-quarter figure of a boy, seated to l., looking at a paper which he holds with both hands; red dress; on a table beside him are a cast, a roll of paper, and a porte-crayon; dark background. Painted 1776. Canvas, 29 by 24 in.

39 PRIMROSES: ONE OF THE "CRIES OF LONDON."

GREVILLE DOUGLAS, ESQ. **Francis Wheatley, R.A.**

Full-length figures of a girl and two children selling primroses in the street; a dog stands beside them; an old woman seated in the background. Canvas, 14 by 11 in.

40 POOLE.

MRS. COLNAGHI. **Patrick Nasmyth.**

View, from high ground, of Poole and some of the country near it; figure in the foreground. Panel, 10½ by 13½ in.

LENT BY — PAINTER.

41 **A FISHING PARTY.**

SIR CHARLES C. SMITH, BART. — **George Morland.**

Two ladies and two gentlemen fishing from a boat; in one end of the boat a negro is taking a fish off the hook; another man is landing a fish which one of the gentlemen has hooked; trees behind them, and the river seen stretching away to r.; cloudy sky. Canvas, 24 by 29 in.

42 Portrait of **THE PAINTER, HIS WIFE, AND CHILD.**

CHARLES T. D. CREWE, ESQ. — **William Dobson.**

William Dobson, portrait-painter; b. 1610; was serjeant painter to Charles I.; d. 1646.

Three half figures; on the r. the painter, in black dress and cloak, with back turned to the spectator, looking round over his l. shoulder; in the middle his wife, also in black, with large black hat and lace collar and cuffs, holding a rose in her r. hand, is facing the spectator; the child on the l. in crimson dress, with cap and white plume; grey background; landscape seen through an opening to l. Canvas, 40 by 54 in.

43 **THE LIBRARY AT HOLLAND HOUSE.**

EARL GREY. — **Charles R. Leslie, R.A.**

Interior of the library, with Lord and Lady Holland seated at a table, and Dr. Allen, the librarian, standing beside them, and a fourth figure leaning against the bookshelves; a portrait of Addison is seen in the l. corner of the picture. Canvas, 22½ by 28½ in.

44 **LANDSCAPE.**

MRS. COLNAGHI. — **Julius Cæsar Ibbetson.**

A group of cattle in the foreground, some of them standing in water; beyond, on rising ground, is a mill, and a church steeple is seen in the distance; trees on either side; cloudy sky. Canvas, 13 by 16½ in.

45 **A LUNCHEON PARTY.**

SIR CHARLES C. SMITH, BART. — **George Morland.**

Two gentlemen and two ladies having luncheon under some trees on the bank of a river; one of the gentlemen is seated on the ground; on the r. an attendant is taking a bottle from a negro, who is in a boat; cloudy sky. Canvas, 24 by 29 in.

GALLERY No. II.

OIL PAINTINGS—Nos. 46-89.

LENT BY — PAINTER.

46 MOONLIGHT.

J. C. Williams, Esq. — **Charles François Daubigny.**

View over a flat country; buildings of a farm and sheepfold; two figures followed by a dog in the foreground, one carrying a lamb, the other with a lantern. Canvas, 40 by 74 in.
Exhibited in the Royal Academy in 1866.

47 CARDINAL RICHELIEU ON THE RHONE BRINGING BACK CINQ-MARS.

Lady Wallace. — **Paul Delaroche.**

The Cardinal propped up on pillows in a barge, surrounded by figures; another boat is towed behind, in which are also numerous figures; sunset sky. Canvas, 22 by 38 in.

48 Portrait of NICOLO PAGANINI.

M. Cheramy. — **Eugène Delacroix.**

The famous violinist; b. 1784; d. 1840.
Small full-length, standing, facing the spectator, playing the violin; dark background. Panel, 18¼ by 11½ in.

49 CARDINAL MAZARIN'S LAST ILLNESS.

Lady Wallace. — **Paul Delaroche.**

Interior of a room; the Cardinal in bed on the l.; various groups of figures around, some of them playing cards. Canvas, 22 by 38 in.

50 L'IMMENSITÉ.

Constantine A. Ionides, Esq. — **Gustave Courbet.**

View looking over the sea; cloudy sky. Signed and dated, "G. Courbet, 1869." Canvas, 23 by 31½ in.

LENT BY PAINTER.

51 BANKS OF THE NILE.

LADY WALLACE. Prosper Marilhat.

A landing-place on the banks of the Nile, with buildings and palm-trees, near which are boats and figures; other figures in the foreground; blue sky. Signed, "P. Marilhat." Canvas, 17 by 29 in.

52 LANDSCAPE.

H.M. THE QUEEN. (From Buckingham Palace.) Gaspar Poussin.

View looking down a rocky and wooded valley, with buildings and hills in the distance; two figures reclining in the foreground; others in the middle distance. Canvas, 37 by 51¼ in.

53 PORTRAIT OF THE PAINTER.

J. PIERPONT MORGAN, ESQ. Marie L. E. Vigée Le Brun.

Three-quarter figure, seated, facing the spectator, her r. arm resting on a green cushion; white and gold dress and head-dress, velvet jacket, belt with medallion in front; long fair hair falling over her shoulders; grey background. Panel, 41 by 32 in.

54 L'ÉCURIE.

LADY WALLACE. Alexandre Gabriel Decamps.

Interior of an Eastern stable-yard; a boy sits on the ground, with stick and bundle beside him; three donkeys on the r.; figures in the background. Signed and dated, "Decamps, 1833." Canvas, 16½ by 26 in.

55 LA RÊVERIE.

ALEXANDER YOUNG, ESQ. Jean François Millet.

Small full-length figure of a girl, seated at the foot of a bank in a wood, holding a distaff with both hands. Signed, "J. F. Millet." Canvas, 25½ by 21 in.

56 AVIGNON.

J. S. FORBES, ESQ. Jean Baptiste Camille Corot.

View, from high ground, of the town and surrounding country; the river seen on the l.; blue sky, with light clouds. Signed, "Corot." Panel, 13 by 28½ in.

LENT BY — PAINTER.

57 THE ARCHED BRIDGE.

J. S. Forbes, Esq. — Théodore Rousseau.

View, from the terrace of St. Cloud, of the valley of the Seine; the bridge, with a diligence crossing it, is seen on the l.; two soldiers seated on a wall in the r. foreground; blue sky, with clouds. Canvas, 31¼ by 38½ in.

58 THE FISHERMAN.

Alexander Young, Esq. — Narcisse Virgilio Diaz.

View over a wooded plain, with a pool in the foreground; a man is seated under a large tree, fishing; stormy sky. Signed and dated, "N. Diaz, '50." Canvas, 14 by 21 in.

59 ST. PAUL'S, FROM THE SURREY SIDE: 1873.

Alexander Young, Esq. — Charles François Daubigny.

View looking across the river to Blackfriars Bridge, with St. Paul's in the distance; coal barges in the foreground; cloudy sky. Signed and dated, "Daubigny, 1873." Canvas, 17½ by 32 in.

60 ARAB CAVALRY.

Messrs. Arnold and Tripp. — Eugène Fromentin.

A troop of Arab horsemen riding down a valley; snow-covered hills in the distance; blue sky, with clouds. Signed and dated, "Eug. Fromentin, '57." Panel, 9½ by 15½ in.

61 ROME.

J. S. Forbes, Esq. — Jean Baptiste Camille Corot.

View, from the Pincian Hill, of Rome, seen between two dark trees; fountain in the foreground. Canvas, 6½ by 11 in.

62 SHEPHERDESS.

Alexander Young, Esq. — Jean François Millet.

Small full-length figure of a girl, standing beneath some trees, knitting; her flock seen beyond. Sketch. Signed, "J. F. Millet." Panel, 6 by 8½ in.

LENT BY — PAINTER.

63 EVENING.

HUMPHREY ROBERTS, Esq. — **Jean Baptiste Camille Corot.**

A glade in a wood, with four figures dancing; a glimpse of open country seen beyond. Signed, "Corot." Canvas, 31¼ by 25¼ in.

64 WOOD-SAWYERS.

CONSTANTINE A. IONIDES, Esq. — **Jean François Millet.**

Two men sawing a large trunk into short lengths; in the background is another man chopping. Canvas, 21¼ by 31 in.

65 THE EXECUTION OF MARINO FALIERO.

LADY WALLACE. — **Eugène Delacroix.**

The scene represents the execution at Venice of the Doge Marino Faliero for treason, in the year 1355.

The headless body of the Doge lies at the bottom of a staircase, on which are assembled the Council and numerous spectators; two men are holding the Doge's robe; the executioner stands beside the body, and the heads of some of the spectators are visible in the lower corner. Painted 1826. Canvas, 57 by 44½ in.

66 CROSSING A BRIDGE.

LADY WALLACE. — **Jules Dupré.**

Wooded landscape, with stream in the foreground, crossed by a bridge, which occupies the centre of the picture; cattle in the water; a boy crossing the bridge; two tall trees beside it; blue sky, with clouds. Signed and dated, "Jules Dupré, 183—." Canvas, 19 by 25 in.

67 MARIE BASHKIRTSCHEFF.

J. S. FORBES, Esq. — **Jules Bastien Lepage.**

Half figure of a girl, in a black cloak and grey hood trimmed with pink, carrying a bag on her arm; houses in the background. Signed and dated, "J. Bastien Lepage, 1882." Canvas, 31¼ by 23 in.

68 LES MARAIS.

ALEXANDER YOUNG, Esq. — **Théodore Rousseau.**

View over a marshy country, with cattle in the foreground and middle distance; trees on the r. and l.; evening sky. Signed, "Th. Rousseau." Canvas, 8¼ by 13 in.

LENT BY — PAINTER.

69 LE TROUPEAU RAMENANT.

ALEXANDER YOUNG, ESQ. — **Constant Troyon.**

Landscape, with a shepherd and flock of sheep; stormy sky; sunset. Signed, "C. Troyon." Canvas, 8 by 10 in.

70 LANDSCAPE: VIEW OF VILLE D'AVRAY.

J. S. FORBES, ESQ. — **Jean Baptiste Camille Corot.**

Two women and a child in the foreground, and another woman in the middle distance; cloudy sky. Signed, "Corot." Canvas, 13 by 24 in.

71 Portrait of A MAN.

M. CHARLES MEISSONIER. — **Louis Gustave Ricard.**

Bust to l., looking at the spectator; auburn beard; dark background. Canvas, 22 by 17½ in.

72 BRAVL

LADY WALLACE. — **Jean Louis Meissonier.**

Interior of a room; two assassins, with swords drawn, one listening at a door and motioning the other to keep back. Signed and dated, "J. L. Meissonier, 1852." Panel, 14½ by 11 in.

73 L'ABREUVOIR.

LADY WALLACE. — **Alexandre Gabriel Decamps.**

An Eastern caravan watering their horses and camels outside a fortress; poo' in the foreground, distant landscape on the l.; blue sky, with clouds Signed, "Decamps." Canvas, 30½ by 45½ in.

74 POLICHINELLE.

LADY WALLACE. — **Jean Louis Meissonier.**

Small full-length figure of an old man in costume, his hands clasped over his chest; a staff under his l. arm; behind him is a drum; curtain background. Signed with monogram, and dated 1860. Panel, 21½ by 14½ in.

LENT BY — PAINTER.

75 L'AMATEUR D'ESTAMPES.

LADY WALLACE. — **Jean Louis Meissonier.**

Interior of a room, with pictures on the walls and a table covered with objets d'art; a portfolio in a stand on the floor; two gentlemen are examining a paper together. Panel, 15 by 11¼ in.

76 Portrait of ROBESPIERRE.

THE EARL OF ROSEBERY, K.G. — **Jean Baptiste Greuze.**

Maximilien Robespierre, one of the leaders of the French Revolution; b. 1759; d. on the scaffold 1794.

Bust to r., looking at the spectator; green coat; powdered hair; dark background. Canvas, 23¼ by 19¼ in.

77 THE PLEASURE-BARGE.

ALFRED DE ROTHSCHILD, ESQ. — **Jean Baptiste Joseph Pater.**

A barge, covered with a canopy, is moored to the bank of a winding river; several ladies and gentlemen in the barge; others walking and reclining on the banks, or bathing in the stream; high trees overshadow the scene; in the distance is a châlet. Canvas, 25 by 31¼ in.

78 A BALL UNDER A COLONNADE.

DULWICH COLLEGE. — **Antoine Watteau.**

The scene is in an arcade, looking over a garden, in which are high trees and a fountain; in the foreground a lady and gentleman are dancing a minuet, while groups of ladies and gentlemen look on from either side; the musicians are seen on the r. Canvas, 19¼ by 24 in.

79 Portrait of MADAME DE POMPADOUR.

BARON FERDINAND DE ROTHSCHILD. — **François Boucher.**

The famous mistress of Louis XV., and a great patroness of art; b. 1722; d. 1764.

Full length, seated to l., on a sofa, leaning her l. elbow on the cushions and holding an open book in her r. hand; blue dress, low cut, trimmed with roses and pink ribbons, roses in her hair; beside the sofa is a writing-table; at her feet sits a dog. Signed, "Boucher." Canvas, 79 by 62½ in.

LENT BY. PAINTER.

80 **REPAST IN THE WOOD.**

DULWICH COLLEGE. **Antoine Watteau.**

A group of ladies and gentlemen in a glade in a wood, some seated on the ground, others standing; on the r. a lady is sitting on a grey horse, which is held by a gentleman, while another gentleman adjusts her dress; on the ground are the remains of their repast; landscape with water seen between high trees. Canvas, 20 by 25 in.

81 **MADAME SALLÉ.**

LORD HINDLIP. **Louis Tocqué.**

Voltaire thus sang her praises, and those of another celebrated dancer of the time, Mlle. Camargo:—

"Ah! Camargo que vous êtes brillante!
Mais que Sallé, grands dieux! est ravissante!
Que vos pas sont légers et que les siens sont doux!
Elle est inimitable et vous toujours nouvelle;
Les Nymphes sautent comme vous,
Et les Grâces dansent comme elle."

Half figure, seated to l., on a sofa, with her r. arm resting on the back; she looks towards the spectator, and her l. hand holds a bonbonnière, which she touches with the middle finger of her r. hand; grey dress, trimmed with coloured ribbons; grey background. Signed and dated, "L. Tocqué, 177–." Canvas, 31¼ by 25 in.

82 **Portrait of MARSHAL MACDONALD.**

M. CHERAMY. **Jacques Louis David.**

The celebrated French general and marshal of France; b. 1765; d. 1840. Head to l., looking up. Unfinished. Canvas, 18¼ by 15¼ in.

83 **LA LETTRE.**

LADY WALLACE. **Jean Honoré Fragonard.**

Small full-length figure of a lady, writing on the trunk of a tree; a dog is seated on a pedestal beside her, looking up. Signed, "Fragonard." Panel, 10 by 8 in.

84 **"À VOUS."**

REV. A. E. CLEMENTI-SMITH. **Jean Baptiste Greuze.**

Interior of a room; three figures seated, two of them, a man and a woman, clinking glasses; another man leaning both elbows on a table. Panel, 8¾ by 6¼ in.

LENT BY. PAINTER.

85 **LE ZEPHYR.**

LADY WALLACE. **Pierre Prud'hon.**

Small full-length nude figure of a boy, in a wood, swinging himself on the branches of a tree. Canvas, 8 by 6 in.

86 **LE TRIOMPHE DE BONAPARTE.**

M. CHERAMY. **Pierre Prud'hon.**

Allegorical picture of Napoleon, standing, with two female figures, in a triumphal car drawn by three horses; preceded and followed by female figures and cupids. Canvas, 34 by 45½ in.

87 **ODALISQUE.**

CONSTANTINE A. IONIDES, ESQ. **Jean Auguste Ingres.**

Sketch for the picture "L'Odalisque à l'esclave." Nude figure of a woman lying on a couch with red drapery. Canvas, 11 by 18½ in.

88 **LANDSCAPE AND FIGURES.**

CONSTANTINE A. IONIDES, ESQ. **Louis and Antoine Le Nain.**

Two boys in the centre, one playing a flageolet; on the r. a man seated, with a horse and dog beside him; on the l. a woman, with a metal pail on her head; sheep behind them; view of a plain and hill in the distance; blue sky, with clouds. Panel, 21 by 26 in.

89 **LE LANCIER ROUGE.**

M. CHERAMY. **Jean Louis A. T. Géricault.**

Small full-length figure of an officer in full uniform, standing beside his horse. Canvas, 18 by 14 in.

GALLERY No. III.

OIL PAINTINGS—Nos. 90-129.

LENT BY — PAINTER.

90 MORNING.

ROYAL ACADEMY. — **Sir A. W. Callcott, R.A.**

Numerous figures in an open space near a roadside inn; in the centre of the space is a large tree, under which are some women and a child; on the r. is a waggon and some horses being fed; a woman and two children stand at a door leading to the inn, which is seen on the l.; on the r., in the middle distance, are some figures on a road; cloudy sky. Canvas, 39 by 52½ in.

91 THE GIRL AT THE STILE.

W. H. ST. QUINTIN, ESQ. — **Thomas Gainsborough, R.A.**

A road through a wood, along which a waggon with three horses is proceeding; a girl with a yoke and pails is leaning against a stile on the l., talking to the waggoner; the setting sun seen through the dense foliage on the r. Canvas, 57 by 47 in.

92 BOY AND KITTEN.

ROYAL ACADEMY. — **William Owen, R.A.**

Three-quarter figure of a boy, seated, facing the spectator, holding a bowl on his knees and a spoon in his r. hand; grey smock and hat; a kitten is sitting beside him; dark background. Canvas, 30 by 24 in.

93 Portrait of MRS. WEBSTER, afterwards LADY HOLLAND.

LORD IVEAGH. — **George Romney.**

Elizabeth, daughter of Richard Vassall, of Jamaica; m. 1st, 1786, Godfrey Webster, Esq., which marriage was dissolved by Parliament, and 2ndly, 1797, Henry Richard, Lord Holland, who took the name of Vassall; d. 1845. Full length, standing to l. in a landscape, looking up; her r. elbow leans on a pedestal on which is an urn, and her r. hand is raised; white dress, with sun ornament in front, and feather head-dress; fair hair falling on her shoulders. Canvas, 94 by 58 in.

LENT BY — PAINTER.

94 THE HARVEST WAGGON.

LORD TWEEDMOUTH. — Thomas Gainsborough, R.A.

A waggon, in which are four men and two girls, is being drawn by three horses along a road beneath some trees on the l.; the driver is stopping his team to let another girl get in; this girl is a portrait of one of Gainsborough's daughters, afterwards Mrs. Fulcher, and the figure in the cart looking up at the man drinking is a portrait of the other; one of the horses was given to the painter by Mr. Wiltshire, for whom this picture was painted, and often served as a model. Canvas, 47½ by 57 in.

95 Portrait of GEORGE WASHINGTON.

THE EARL OF ROSEBERY, K.G. — Gilbert Stuart.

General George Washington, the celebrated American patriot; b. 1732, d. 1799.

Full length, standing facing the spectator, with his r. hand extended; his l. hand holds his sword; black dress, powdered wig; on a table to l. are his hat and an inkstand, and underneath it are some books, one inscribed "Constitution and Laws of the United States"; architectural and curtain background; the sky seen through columns. Canvas, 94 by 60 in.

96 LANDSCAPE, WITH CATTLE AND FIGURES.

LORD TWEEDMOUTH. — Thomas Gainsborough, R.A.

Rocks on r.; a pool in centre, near which are three figures, three cows and a goat; trees on either side; hills in the distance; evening sky. Canvas, 47 by 58 in.

97 Portrait of the COUNTESS OF BELLAMONT.

LORD TWEEDMOUTH. — Sir Joshua Reynolds, P.R.A.

Emilia Maria Margaret, daughter of James, 1st Duke of Leinster; m. 1774, Charles, Earl of Bellamont; d. 1818.

Full length, standing in a landscape, facing the spectator, her head turned to l.; her l. hand is behind her back, the r. hangs down; lilac dress, trimmed with ermine and knots of gold braid; a plait of hair falls upon her r. shoulder. Painted 1778. Canvas, 94 by 63 in.

98 ST. MARK'S PLACE, VENICE.

CONSTANTINE A. IONIDES, ESQ. — Francesco Guardi.

View looking across the Piazza towards St. Mark's, with a fair going on. Canvas, 27½ by 22½ in.

LENT BY — PAINTER.

99 DIANA.

JOHN RUSKIN, ESQ. — **Tintoretto.**

Full-length figure of Diana reclining on a bank, with two dogs beside her. Unfinished. Canvas, 42 by 41 in.

100 ST. SEBASTIAN.

W. H. POLLEN, ESQ. — **Murillo.**

Life-size figure of the saint tied to a tree, with an arrow in his body, his head drooping forwards; distant landscape on the l. Canvas, 75 by 47 in.

101 Portrait of THE DUKE OF MEDINA.

C. F. A. BEKUL, ESQ. — **Velazquez.**

Bust to r., looking at the spectator; black dress, wide lace collar; dark background. Canvas, 20 by 18 in.

102 Portrait of FRANCESCO FERRUCCIO.

J. E. ERSKINE, ESQ. — **Alessandro Bronzino.**

Half figure, standing to l., looking at the spectator; his r. hand holds his helmet, his l. rests on his hip; violet-coloured figured doublet, with gorget and small ruff; architectural background. Panel, 33½ by 28 in.

103 THE DOGE IN PRAYER.

JOHN RUSKIN, ESQ. — **Tintoretto.**

Represents the Doge Alvise Mocenigo in prayer for Venice.
The Doge kneels on the steps of a platform near a column in the centre; on the r. are his four patron saints, St. John the Baptist, St. Augustine, St. John the Evangelist, and St. Gregory; on the l. is seen the Saviour surrounded by child angels; the sea is seen in the background. Unfinished. Canvas, 38 by 77 in.

104 THE SERMON ON THE MOUNT.

THE DUKE OF WESTMINSTER, K.G. — **Claude.**

In the centre of the picture rises a steep, rocky and wooded hill, on the summit of which is represented the Saviour surrounded by the disciples; in the foreground are numerous groups of figures and sheep; others farther down the hill on the l.; in the background are a lake and a large extent of wooded country, with hills in the distance to r.; evening sky. Canvas, 66 by 100 in.

LENT BY — PAINTER.

105 IL PARADISO.

Lieut.-Colonel Ralph Vivian. — Tintoretto.

Sketch for the celebrated picture in the Doge's Palace at Venice—eighty-four feet long and thirty-four feet high, the largest picture in existence. Canvas, 49 by 152 in.

106 LANDSCAPE.

H.M. The Queen. — Titian.
(From Buckingham Palace.)

View looking across a wooded landscape from a height; men with cattle and sheep on a road in the foreground; houses in the middle distance; moonlight scene. Canvas, 45 by 37¼ in.

107 VIRGIN AND CHILD, WITH SAINTS.

J. E. Erskine, Esq. — Bonifazio.

Full-length figure, less than life size, of the Virgin seated at the foot of a pillar, holding the Infant Saviour on her lap; He is holding out His hand in the attitude of blessing towards the little St. John, who is bending towards Him with arms crossed; St. Joseph is seated on the l. and St. Catherine on the r.; hilly landscape in the background. Canvas, 45 by 65¼ in.

108 TITIAN AND FRANCESCHINI.

H.M. The Queen. — Titian.
(From Windsor Castle.)

Tiziano Vecelli, called Titian, the celebrated painter; b. 1477; d. of the plague, 1576.
Franceschini, Grand Chancellor of Venice.
Two half figures; Franceschini stands in front, in the dress of a Procurator of St. Mark's; Titian, in dark dress, with furred cloak and black cap, is looking over his shoulder from behind. Canvas, 32 by 37 in.

109 THE WORSHIP OF THE GOLDEN CALF.

The Duke of Westminster, K.G. — Claude.

View looking across a plain, through which flows a river; in the foreground is represented the worship of the golden calf; high trees in the r. foreground; wooded mound on the l., with rocky heights beyond it; evening sky. Canvas, 55 by 97 in.

LENT BY — PAINTER.

110 CIRCE.

R. H. Benson, Esq. — **Dosso Dossi.**

The sorceress is represented crowned with flowers, half seated beneath some trees; nude, except for some green drapery which falls over her l. knee; she points to a stone tablet which she holds with her l. arm; around her are two dogs, a stag, a hind, a hawk, an owl, two lions and a spoonbill; at her feet is an open book; wooded landscape and buildings to l. Canvas, 38 by 52 in.

111 Portrait of A MAN.

Constantine A. Ionides, Esq. — **Tintoretto.**

Bust to r.; dark dress; dark background. Panel, 17 by 13½ in.

112 Portrait of DON GARCIA DE MEDICIS.

The Earl of Rosebery, K.G. — **Angelo Bronzino.**

Half figure of a boy, in a crimson doublet with white sleeves, standing to l., looking at the spectator and holding flowers in his r. hand, while the l. is held to his waist; grey background. Canvas, 27 by 22 in.

113 Portrait of A GENOESE LADY.

The Duke of Abercorn, K.G. — **Van Dyck.**

Full length, standing to l., looking round towards the spectator; her l. hand holds up her dress, her r. is held against her stomacher; white dress, richly embroidered with gold, pearl head-dress with plume, grey ruff and black-edged ruffles; a ribbon is across her l. shoulder; architectural background, with red curtain resting on an armchair beside her. Canvas, 90 by 60½ in.

114 VIRGIN AND CHILD, WITH ST. CATHERINE.

The Duke of Westminster, K.G. — **Van Dyck.**

Three-quarter figure of the Virgin looking down at the Infant Saviour, Who lies on her lap looking up and holding out His l. hand; on the r. is St. Catherine bending forward in adoration, with arms crossed and holding a palm; landscape background, with flowers and dark foliage on l. Canvas, 37½ by 37 in.

LENT BY — PAINTER.

115 Portrait of DON BALTHAZAR CARLOS. — **Velazquez.**

LADY WALLACE.

Prince of Asturias, son of Philip IV. and his first wife Isabella of Bourbon; b. 1629; d. 1646.

Full length, standing in front, looking towards the spectator; his r. hand rests on a chair, his l. on his sword; dark dress embroidered with gold; curtain background; the sky seen through an opening on the r. Canvas, 59 by 42 in.

116 FAITH TRIUMPHANT. — **Murillo.**

ALEXANDER HENDERSON, ESQ.

Faith as a maiden seated to r. on a cloud, holding the Eucharist in her r. hand, and in her l., which rests on a book clasped on her lap, two keys; on the r. in front of her are several figures, one of them a woman with a child in her arms, looking up in adoration; behind Faith is the figure of an angel holding up a scroll inscribed, "In finem dilexit eos. Joannis cap. xiii."; above her hovers the figure of a dove, and through the clouds appear three cherubs' heads. This picture was painted in 1656 for the half circle on the left side of the nave of the church of Santa Maria de la Blanca at Seville; the one painted for the right side, representing the Immaculate Conception, is in the Louvre. Canvas, 64½ by 96 in.

117 Portrait of AN INFANTA. — **Velazquez.**

J. PIERPONT MORGAN, ESQ.

Full length, standing to l., looking at the spectator; her r. hand rests on a small dog, which lies on a chair beside her, while her l. holds a cord which is tied to its collar; black dress, with scarlet bow in front, wide white lace collar, pearl necklace, crimson cap; curly brown hair; curtain background. Canvas, 57 by 40 in.

118 HOLY FAMILY. — **Ludovico Carracci.**

THE DUKE OF WESTMINSTER, K.G.

Three-quarter figure of the Virgin, seated to l., holding the Child asleep on her lap; on the l. the little St. John is stretching out his hands to St. Elizabeth, who is holding her finger to her lips; dark background. Canvas, 49 by 34½ in.

119 LANDSCAPE. — **John Constable, R.A.**

ROYAL ACADEMY.

In the foreground is a lock; a man is apparently letting out the water, in order that a boat, which is tied to a post below it, may enter; in the boat are a man and a dog; flat country, with Dedham Church in the distance, and the river Stour winding away past some high trees on the r.; cloudy sky. Canvas, 40½ by 50 in.

LENT BY — PAINTER.

120 A BACCHANALIAN.

ROYAL ACADEMY. — **James Ward, R.A.**

Full-length figure of a nude boy, standing on a tiger skin, in a landscape, holding up a bunch of grapes in each hand; a young faun is lying beside him on the l., and reaching up at the grapes which are in his r. hand; a red curtain is above. Canvas, 52 by 39 in.

121 Portraits of GEORGE, VISCOUNT MALDEN, AND LADY ELIZABETH CAPEL.

J. PIERPONT MORGAN, ESQ. — **Sir Joshua Reynolds, P.R.A.**

George, Viscount Malden, b. 1757; succeeded his father in 1799 as fifth Earl of Essex; d. 1839; his sister, Lady Elizabeth Capel, m. John, third Lord Monson; d. 1834.

Full-lengths of the two children in a landscape; the boy in fancy dress, standing, holding a cane in his r. hand, with his l. on his hip; the girl, in a white dress, is sitting on a bench, holding a garland of flowers, and looking up at her brother. Painted 1768. Canvas, 72 by 57 in.

122 BLUE LIGHTS TO WARN STEAMBOATS OFF SHOAL WATER.

SIR JULIAN GOLDSMID, BART., M.P. — **J. M. W. Turner, R.A.**

Rough sea, breaking on the shore; figures on the beach to l.; several vessels indistinctly seen; stormy sky. Canvas, 35½ by 47 in.
Exhibited in 1840 under the same title.

123 Portrait of MRS. WILLETT.

LORD IVEAGH. — **George Romney.**

Full length, seated to l., in a landscape, looking towards the spectator; her hands are folded on her lap; white dress cut low, blue sash, large straw hat with blue ribbon. Canvas, 93 by 57 in.

124 DEDHAM LOCK, OR THE LEAPING HORSE.

ROYAL ACADEMY. — **John Constable, R.A.**

The river Stour is represented flowing across the centre of the picture; on the l. a barge, with several figures in it, is being towed by a horse which a boy is riding and which is in the act of leaping a low rail on the towing path; the lock and the tower of Dedham Church seen in the distance to r.; a clump of trees on the opposite bank of the river to l.; cloudy sky. Painted 1825. Canvas, 54 by 71 in.

LENT BY PAINTER.

125 Portrait of MRS. SIDDONS.

THE DUKE OF WESTMINSTER, K.G. **Sir Joshua Reynolds, P.R.A.**

The celebrated tragic actress, daughter of Roger Kemble; b. 1755; m. Mr. Siddons, 1773; was at first unsuccessful, but eventually rose to the first rank on the stage, from which she retired in 1812; d. 1831.

Full length, in the character of the Tragic Muse, seated, facing the spectator, in a large chair; head turned to l., looking up; l. arm raised, with the elbow resting on the arm of the chair; green and brown dress, with full white sleeves, a tiara on her head; a long plait of hair falls over each shoulder to the waist; strings of pearls round her neck, looped at the bosom; her foot on a stool, supported by clouds; on the hem of her dress is the name of the painter, and the date, 1784; behind the chair stand two figures of "Crime" and "Remorse." Painted 1784. Canvas, 93 by 56 in.

126 STRATFORD MILL ON THE STOUR, NEAR BERGHOLT.

SIR SAMUEL MONTAGU, BART., M.P. **John Constable, R.A.**

In the l. foreground a man and two children fishing on the near bank of the river, which is seen winding along into the distance, with a meadow on one side and woods on the other; anchored to the farther bank is a barge, in which are two figures; a third sits on the bank; in the extreme l. is the mill, overhung by high trees; in front of it is a boy fishing, and beyond a man letting his horse drink. Painted 1820. Canvas, 50 by 72 in.

127 LADY SUSAN STRANGWAYS, LADY SARAH BUNBURY, and CHARLES JAMES FOX.

THE EARL OF ILCHESTER. **Sir Joshua Reynolds, P.R.A.**

Lady Susan Strangways, daughter of the 1st Earl of Ilchester; m. 1764, to William O'Brien, Esq.; d. 1827.

Lady Sarah Bunbury, 4th daughter of Charles, 2nd Duke of Richmond; m. 1st, 1762, Sir Charles Bunbury, Bart., from whom she was divorced, and 2ndly 1781, General the Hon. George Napier, and was mother of two generals, Sir William and Sir Charles Napier.

Charles James Fox, the celebrated statesman, 2nd son of Henry, 1st Lord Holland; b. 1749; d. 1806.

Three-quarter figures of Fox and Lady Susan Strangways in the gardens of Holland House; Fox, in a blue dress, has his r. hand extended, and holds a paper in his l.; Lady Susan, in a pink dress with white lace, and bonnet with blue ribbons, is holding up a dove towards Lady Sarah, who is leaning out of a window above them, and pointing downwards; the latter is in blue and pink, with low-cut dress and lace head-dress. Painted 1761. Canvas, 92 by 57 in.

LENT BY — PAINTER.

128 WRECKERS.

Sir John Pender, G.C.M.G. — **J. M. W. Turner, R.A.**

View looking along sea-shore towards a castle, which is seen in the middle distance; numerous figures in the foreground, dragging wreckage ashore; stormy sky, with gleams of sunshine. Painted 1834. Canvas, 35 by 47 in.

129 THE BLUE BOY: Portrait of MASTER BUTTALL.

The Duke of Westminster, K.G. — **Thomas Gainsborough, R.A.**

Jonathan, son of Mr. Jonathan Buttall, a very rich ironmonger, living at 31 Greek Street, Soho, between 1728 and 1768.

Full length, standing, facing the spectator, in a landscape, full face; he holds his plumed hat in his r. hand, while the l., over which is a cloak, rests against his hip; blue Vandyck dress. Painted 1779. Canvas, 70 by 48 in.

GALLERY No. IV.

OIL PAINTINGS—Nos. 130-168.

LENT BY — PAINTER.

130 Portrait of FRANCIS LE NEVE.

THE MERCHANT TAYLORS' COMPANY. — Cornelius Jansén.

Master of the Merchant Taylors' Company, 1629.
Half figure, standing to r., looking at the spectator; his l. hand, holding his hat, rests on a table beside him, on which is a Persian cover; his gloved r. hand holds a glove; black silk dress, black gown lined with fur, large lace collar and cuffs; grey background; at the top, on the r., is a coat-of-arms, and on the l. are the words: "Anno dom: 1629 eo temporis rector venerabilis societatis mercatorum scissorum." Canvas, 48 by 39½ in.

131 CHRIST TAKING LEAVE OF HIS MOTHER BEFORE THE PASSION.

R. H. BENSON, ESQ. — Correggio.

Four full-length figures; Christ kneels on the l., with bent head and folded arms; before Him is the Virgin fainting in the arms of the Magdalen; St. John stands behind in the centre; building with columns on the r.; distant landscape to l. Canvas, 33½ by 29½ in.

132 Portrait of ROBERT DOWE.

THE MERCHANT TAYLORS' COMPANY. — Unknown.

B. 1523; Master of the Merchant Taylors' Company, 1578; d. 1612.
Three-quarter figure, seated to l.; his l. hand, on the forefinger of which is a large ring, rests on the arm of his chair, his r. holds his gloves; black furred gown, ruff, and black cap; brown background; a coat-of-arms is in the left-hand corner at the top; the following inscription is in the r.: "1606. A virtuous lyfe is the fairest passage to a blessed death." Panel, 44 by 32½ in.

LENT BY — PAINTER.

133 ST. CECILIA.

CHARLES L. EASTLAKE, ESQ. — **Italian School.**

Head looking up; a palm-branch is seen on the l. Panel, 9 by 9 in. (circular).

134 FRANCIS I. WITH THE ATTRIBUTES OF ST. JOHN THE BAPTIST.

P. GORDON SMITH, ESQ. — **Milanese School.**

Three-quarter figure, seated, facing the spectator, in the traditional dress of St. John the Baptist, with a lamb and cross of reeds; a parroquet is perched in the background; on the bottom of the picture is the following inscription: "FRANCOYS. R. DE. FRĀCE. PREMIER DE. CE. NOM. AAGE. DE XXIIII ANS." Panel, 37½ by 31 in.

135 ST. JEROME.

CHARLES BUTLER, ESQ. — **German School.**

Small full-length figure of the saint, in cardinal's hat and robe, seated at a reading-desk in a Gothic chamber; he is turning towards the lion, who holds up his r. paw; in the background are two open windows, and two shelves, on which are chalices, patens, &c.; the whole is framed in a stone arch, supported by pillars of pointed architecture, with statues of saints beneath canopies on the capitals. Panel, 14½ by 11 in.

136 ST. CATHERINE.

T. HUMPHRY WARD, ESQ. — **Bernardino Luini.**

Half figure of the saint, less than life-size, in red and blue drapery; her r. hand rests on the hilt of a sword, her l. holds a palm; long fair hair falling on her shoulders; dark background. Panel, 24 by 18½ in.

137 DAVID WITH THE HEAD OF GOLIATH, AND JUDITH WITH THE HEAD OF HOLOFERNES.

CHARLES BUTLER, ESQ. — **Albert Dürer (?).**

Two small full-length figures, almost nude; David on the l., with a sword at his side and the head of Goliath in his l. hand; Judith on the r., holding a sword in her r. hand and the head of Holofernes in her l.; landscape background. Panel, 17½ by 12½ in.

LENT BY — PAINTER.

138 Portrait of SIR THOMAS MORE.

EDWARD HUTH, Esq. — **Hans Holbein.**

Only son of Sir John More; b. 1480; entered Parliament 1504; Speaker of the House of Commons, 1523; Chancellor, 1529; was high in the favour of Henry VIII., until his refusal to approve the king's marriage with Anne Boleyn, when he fell into disgrace; was imprisoned, charged with high treason for denying the king's supremacy, and beheaded on Tower Hill, July 15, 1535.

Half figure, three-quarter profile to r.; black cap, black fur-trimmed gown, crimson sleeves, collar SS, paper in r. hand; curtain background. Dated, MDXXVII. Panel, 29 by 23¼ in.

139 ST. JOHN WITH THE LAMB.

PERCY MACQUOID, Esq. — **Joachim D. Patinir.**

St. John, seated in a wooded landscape, leaning his head on his r. hand; a lamb lies near him. Panel, 15½ by 10 in.

140 VIRGIN AND CHILD.

C. FAIRFAX MURRAY, Esq. — **Flemish School.**

Half figure, less than life-size, standing, holding the Child on a balustrade which crosses the front of the picture; He holds an apple with His r. hand, while the l. hand is raised; landscape background. Panel, 27½ by 21 in.

141 ST. JEROME.

CHARLES BUTLER, Esq. — **Giovanni di Pietro.**

Full-length figure of the saint, nude to the waist, kneeling near a rock, with his cardinal's hat in front of him, and the lion beside him; wooded and hilly landscape beyond. Panel, 12 by 9½ in. (arched top).

142 OUR LORD BIDDING FAREWELL TO HIS MOTHER.

THE NATIONAL GALLERY OF IRELAND. — **Hugo Van der Goes.**

Full-length figure, less than life-size, of the Saviour, standing to r. in a room, with r. hand raised; behind Him, on the l., is a window: inscribed on the r. top corner, "Vale mea dulcissima mater · jam vado īmolari pro salute hominis." Panel, 46 by 24 in.

LENT BY — PAINTER.

143 Portrait of A LADY.

CHARLES BUTLER, ESQ. — **Paolo Morando Cavazzola.**

Bust to l., looking at the spectator; brown dress; gold chain round the neck, another round the head; brown background. Canvas, 21¼ by 16¼ in.

144 DEATH OF THE VIRGIN.

CHARLES BUTLER, ESQ. — **Umbrian School.**

The dead body of the Virgin is being placed in a marble tomb; by the side of it stands Christ, receiving in His arms her soul under the form of a little child; saints and angels stand around; gold background, with a palm-tree. Panel, 39½ by 35 in.

145 THE VIRGIN AND CHILD SURROUNDED BY SAINTS.

CHARLES L. EASTLAKE, ESQ. — **Sano di Pietro di Menico.**

Small half figure of the Virgin, standing, holding the Child on her r. arm; He is pressing His face to hers; on one side stand St. John the Baptist and St. Peter, and on the other side St. Jerome and St. Francis, with two other saints, one on each side; gold background. Panel, 20½ by 16½ in. (arched top).

146 SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST.

CHARLES BUTLER, ESQ. — **Giovanni di Paolo.**

(1) His birth. Interior of a room; small figures of Elizabeth, Zacharias, St. John, and two attendants.
(2) St. John departing to the wilderness. Small figure of the saint issuing from a building on the l.; and another similar figure of him on the r., ascending a rocky pass.
Panels (1), 12 by 14½ in.; (2) 12 by 19 in.

147 VIRGIN AND CHILD.

CHARLES BUTLER, ESQ. — **Pinturicchio.**

Small full-length figure of the Virgin enthroned, holding the Child, Who is seated on a red cushion on her lap and holds the jewelled fastening of her robe in His l. hand; on either side of the richly decorated throne is seen a landscape with buildings on the r., and on the l. figures on foot and on horseback proceeding along a road. Panel, 34 by 25 in.

LENT BY — PAINTER.

148 CORONATION OF THE VIRGIN.

R. H. Benson, Esq. — Florentine School (early).

Small full-length figure of the Virgin enthroned, bending forward, with arms crossed on her bosom, while the Saviour is in the act of placing a crown on her head; four angels kneel in adoration, two of them holding vases of flowers; gold background. Panel, 27 by 16 in.

149 THE VIRGIN ENTHRONED.

Charles Butler, Esq. — Lippo di Dalmasio.

In the centre, small full-length figure of the Virgin crowned, seated, surrounded by a mandorla: she is giving her girdle to St. Thomas, whose head and shoulders appear in the lower part of the picture; round her are half figures of angels in clouds, some of them playing musical instruments. Gold background. Panel, 25 by 25 in. (circular).

150 SCENES ILLUSTRATING THE FABLE OF CUPID AND PSYCHE.

Charles Butler, Esq. — Filippino Lippi.

Composition of numerous figures illustrating different events in the story; Renaissance buildings on both sides; circular temple in the background. Panel, 16 by 59 in.

151 THE TRINITY AND THE VIRGIN ENTHRONED.

R. H. Benson, Esq. — Florentine School (early).

Small full-length figures; the Father above, holding the world in His l. hand; from Him proceeds the Holy Ghost, in the form of a dove, towards the Son, Who holds a sceptre in His r. hand, and in His l. an open book, with the words, "Ego sum via et veritas et vita"; on the r. the Virgin, placed in equal honour with the Son; below are four kneeling angels, two of them offering flowers; gold background. Panel, 35 by 19 in. (arched top).

152 VIRGIN, CHILD, AND ST. JOHN.

Charles Butler, Esq. — Filippo Lippi.

Small three-quarter figure of the Virgin, seated in a garden, offering the breast to the Child, Who is being held up by St. John and an angel towards her; architectural background, with trees seen over a marble balustrade. Panel, 27¼ by 19½ in.

LENT BY — PAINTER.

153 SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST.

CHARLES BUTLER, ESQ. — **Giovanni di Paolo.**

(1) Baptism of Christ. Small figures of the Saviour in the water, and St. John on the brink in the act of baptising Him; the Father represented in the clouds, and other figures.
(2) Head of St. John the Baptist brought in on a charger. Small figures of Herod and two other persons at a table; the head presented by a kneeling page; the daughter of Herodias, and two others, standing by.
Panels (1), 11¼ by 19 in.; (2) 11¼ by 15 in.

154 VIRGIN AND CHILD.

CHARLES BUTLER, ESQ. — **Taddeo Gaddi.**

Small full-length figure of the Virgin enthroned, with the Child on her lap, Who is extending His l. hand to a bird held up towards Him; on each side are eight saints, among them St. John the Baptist and St. Francis on the l., St. Peter and St. Paul on the r.; gold background. Panel, 21¼ by 12 in. (arched top).

155 DIPTYCH.

R. H. BENSON, ESQ. — **Ambrogio Lorenzetti.**

On the l. wing is represented the Crucifixion, with the holy women, Roman soldiers, and spectators. On the r. wing is a Pietà; the dead Christ supported by the Virgin and the Magdalen; St. John holds His l. hand; behind are Joseph of Arimathea and other figures at the foot of the cross; gold background. Panels, each 16 by 10¼ in. (arched tops).

156 HOLY FAMILY.

C. FAIRFAX MURRAY, ESQ. — **Francesco di Giorgio.**

Small full-length figure of the Virgin, kneeling in adoration before the Infant Saviour; He lies on the ground on the end of her robe, with His head on a red cushion; St. Joseph is seated on the l.; rocky landscape, with river in the background; a brick column is behind St. Joseph. Panel, 24 by 23 in.

157 PIETÀ.

R. H. BENSON, ESQ. — **Florentine School (early).**

Almost nude half figure of the dead Christ, supported in an upright position in the tomb by the Virgin; gold background. Panel, 10 by 15¼ in. (semicircular).

LENT BY PAINTER.

158 VIRGIN AND CHILD, WITH SAINTS.

THE DUKE OF WESTMINSTER, K.G. **Giovanni Bellini.**

Three-quarter figure, less than life-size, of the Virgin seated, with the Child standing on her lap, taking a scroll from St. Paul, who is standing on the l. next to St. Peter; on the r. is St. Francis pointing to his breast, and between him and the Virgin a female saint; the background is formed by a curtain, above which is seen a landscape, with two men cutting down a tree. Panel, 30 by 40 in.

159 FLYING ANGEL.

LADY HENRY SOMERSET. **Masaccio.**

Small full-length figure of an angel flying, with outspread wings and folded hands, looking down; golden drapery. Panel, 18 by 24 in.

160 TEMPERANCE.

ROYAL ACADEMY. **Giorgione.**

Full-length female figure, nearly life-size, standing near a fountain, with a jug in her r. hand; green and red drapery; long fair hair falling over her shoulders. Panel, 65 by 30 in.

161 Portrait of E. DE TIRIO, PAPAL NOTARY.

R. H. BENSON, ESQ. **Venetian School.**

Half figure, seated to r., at a table, signing his name to a deed, which he holds with his l. hand; dark dress; dark background, with green curtain; bundles of papers lie on a shelf beside him; the paper which he is signing has the seal of St. Peter and St. Paul. Canvas, 33 by 27 in.

162 THE CRUCIFIXION.

J. ICHENHÄUSER, ESQ. **Flemish School.**

In the centre of the picture is Christ on the cross; on either side of Him is an angel, and the First Person of the Trinity appears above; St. Mary Magdalen kneels at the foot of the cross, embracing it; on the l. is the fainting figure of the Virgin supported by St. John and the holy women; round the foot of the cross are groups of Jews, Roman soldiers, and other spectators; buildings and hilly landscape in the background. Panel, 44 by 29 in.

163 Portrait of A MAN.

R. H. BENSON, ESQ. **Giovanni Cariani.**

Half figure standing to l.; his r. hand, which is gloved, touches his sword his l. is on his hip; black dress, black cloak, and fur cap; grey background. Canvas, 29 by 30 in.

LENT BY — PAINTER.

164 Portrait of A LADY.

CHARLES BUTLER, ESQ. — **Umbrian School.**

Bust, facing the spectator, head turned slightly to l.; dark, low-cut dress; buildings and landscape in the background, with the sea beyond. Panel, 16 by 11 in.

165 HOLY FAMILY, WITH ST. CATHERINE.

CHARLES L. EASTLAKE, ESQ. — **Venetian School.**

Half figure, less than life-size, of the Virgin, seated, with the Child on her lap; St. Catherine on the r.; St. Joseph on the l.; sky background. Panel, 21 by 28 in.

166 HOLY FAMILY.

ROYAL ACADEMY. — **Leonardo da Vinci.**

The Virgin, seated on the knee of St. Anne, with the Child on her lap; He is leaning, with r. hand raised in benediction, towards the little St. John, who stands beside them. Black chalk on paper, 55 by 40 in.

167 VIRGIN AND CHILD, WITH ST. PETER AND ST. JEROME.

C. FAIRFAX MURRAY, ESQ. — **Venetian School.**

Half figure, less than life-size, of the Virgin, seated, with the Child on her lap; He holds a bird, and is looking round at St. Jerome, who stands on the r.; St. Peter is on the l.; architectural and sky background. Panel, 20¼ by 28¼ in.

168 VIRGIN AND CHILD.

CHARLES BUTLER, ESQ. — **Jan Mostaert.**

Small, full-length figure of the Virgin enthroned under an elaborately carved canopy, holding the Child on her lap; buildings and landscape in the background. Panel, 11½ by 7¾ in. (circular top).

WATER COLOUR ROOM.

WORKS ILLUSTRATING THE ART OF THE SCULPTOR-GOLDSMITH.

This collection is intended to illustrate the art of the English Sculptor-Goldsmith, chiefly in its relation to the production of Plate and other objects for the requirements of Ecclesiastical, Collegiate, and Corporate Institutions. There are also some examples of foreign workmanship, and a few Badges of Orders and Pendants.

CASE A.

LENT BY

1 CHALICE.—Silver-gilt. The bowl plain, the knop, stem, and base hexagonal; the bowl is joined to the stem by a knop of floriated form, repoussé, and pierced with diamond-shaped bosses, on which are engraved heads; this rests on an octagonal pillar rising from a tabernacle battlemented with buttresses at the angles, enclosing ornamented panels. The base is composed of architectural mouldings with diamond-shaped piercings, engraved and chased on the upper part with figures and animals. German, 15th century.

J. E. Taylor, Esq.

2 PROCESSIONAL CROSS.—Silver plates on wood and partly gilt, enamelled. The crucifix springs from an embossed knop, with translucent enamels between the bosses, and is enriched with

CASE A.

LENT BY

translucent enamels on both sides; the base and stem are hexagonal. Italian, 14th century.

CHARLES BORRADAILE, ESQ.

3 CROSIER.—Copper enamelled. The crook springs from a rounded knop ornamented with dragons; in the centre of the crook are standing figures representing THE CORONATION OF THE VIRGIN; the sides are inlaid with a running scroll pattern in champlevé enamel. Limoges work, 13th century.

J. E. TAYLOR, ESQ.

4 RELIQUARY.—Rock-crystal, mounted [illegible] copper-gilt. In the form of a sepulchral monument. The ossuary, in rock-crystal, is placed longitudinally between two gable ends in the form of church portals; on one portal is a representation of the Annunciation, on the other of the Crucifixion; each portal is flanked by two square towers, from which rises a spire surmounted by an eagle with outspread wings. The ends are united by a filagree-work ridge, divided by three round lanterns containing relics, and surmounted by rock-crystal balls with eagles on the top. The whole is raised on a plinth ornamented with precious stones and armorial shields, and is supported on the shoulders of four angels, whose feet rest on a base decorated with amethysts, rock-crystals, &c., and armorial shields, among which are those of England, France, Burgundy, Flanders, and Hungary. Relics are still contained in different parts of the casket. French, 13th century.

FREDERICK DAVIS, ESQ.

5 PROCESSIONAL CROSS.—Silver, chased. In the centre is a figure of our Saviour, and at the head, foot, and arms four gilt medallions of saints. At the base are cherub and female heads, supported by winged figures enclosing gilt bosses, standing on a larger base with sculptured winged heads which are repeated below with chased leaves, forming the ends of the staff. The back is ornamented with a figure of the Virgin and Child.

CHARLES DAVIS, ESQ.

CASE A.

LENT BY

6 PROCESSIONAL CROSS.—Silver parcel-gilt, repoussé and chased. At the ends are the Emblems of the Evangelists. The side figures of St. Mary and St. John, which also fitted into the socket, are lost. The Crucifix is movable, so that it may be placed on a foot and used as an Altar Cross. Said to have been dug up on the site of the Battle of Bosworth. English, *circa* 1475.

THE SOCIETY OF ANTIQUARIES.

7 CROSIER.—Copper enamelled, very similar to No. 3, but the figure in the centre of the work is that of an ARCHANGEL. Limoges work, 13th century.

J. E. TAYLOR, ESQ.

8 CHALICE.—Silver-gilt. The bowl plain, resting on a hexagonal support of elaborate cast work, pierced and chased, of foliated form; this in turn supported by a short neck of hexagonal form, richly ornamented, resting on the upper side of the knop, which is also hexagonal, with bosses enamelled with flowers on a flat field of gold. The knop, a combination of cast and repoussé work pierced, rests on a hexagonal Gothic-shaped tabernacle, each space containing two smaller arches. The base circular, with surface ornamentation of rays alternately regular and irregular. The whole supported on a plinth of twelve circles with pierced mouldings and engraved representations of religious subjects. Probably German, early 16th century.

J. E. TAYLOR, ESQ.

CASE B.

LENT BY

1 LOVING CUP.—Silver-gilt. One of the two cups known as the "Bolle Cups," from the name of the donor. The middle field plain, with the coat-of-arms of the Company, the lower field and baluster stem repoussé. Round the upper field is the inscription: "The Gift of Edward Bolle, Esq., one of the Company of Skinners, 168$\frac{8}{9}$." English, 1642.

THE SKINNERS' COMPANY.

2 CUP AND COVER.—Silver-gilt, repoussé. One of a series of four, of similar form, characteristic of the period. See Nos. 3, 10, 11 in this Case. Three brackets attach the bowl to the stem. Round the rim of the bowl is the inscription: "The Guift of Anthony Jarman yonger Warden of the Carpenters and Mr Carpenter to the Chamber of London and one of the foure vewers of the same Cyttye. Aug. xiith 1628." English, 1628.

THE CARPENTERS' COMPANY.

3 CUP AND COVER.—Silver-gilt, repoussé. On the bowl is a coat-of-arms and a monogram. Three brackets attach the bowl to the stem. Round the rim of the bowl is the inscription: "John Ansell having bene twice Mr of ye Comp: of Carpenters gave this to ye Mr Wardens & Comlty of ye Mistery of fremen of ye Carpentry of ye Citye of London, Anno Do 1611." English, 1611.

THE CARPENTERS' COMPANY.

4 CUP AND COVER.—Silver-gilt, repoussé. Originally at Sergeant's Inn. Three brackets attach the stem to the bowl. English, 1593.

LADY WALLACE.

5 SALTCELLAR.—Silver. Octagonal plate, with a depression for the salt in the middle, supported on a plain stand of the hour-glass shape, flattened out. The projecting arms are for a napkin to cover the salt and keep it clean, now that metal covers were no longer in fashion. On the stand are the arms of the Mercers'

CASE R.

LENT BY

Company, and below the inscription: "Ex dono Henrici Sumner Ar." English, 1685.

THE MERCERS' COMPANY.

6 SALTCELLAR.—Silver. Octagonal plate, larger than, but similar in shape to Nos. 5 and 12 in this Case. On the drum is the inscription: "The Gifte of Ben Albin, Esq., late Citizen and Skinner of London, dec^{d}., anno dom. 1676"; and on the stand are the arms of the Company. English, 1676.

THE SKINNERS' COMPANY.

7 TANKARD.—Silver, plain and repoussé. One of a pair made in Dublin in 1680 for the Guild of Merchant Taylors there, which passed on its dissolution in the present century to the sister guild in London. On the cover is the head of St. John Baptist in the charger, with the motto of the Guild round it: "Nudus et oper uistis me," and on the bowl are the coat-of-arms of the Guild and the inscription: "These Tankers were made James Hewison M^{ast} Anthony Henrick John Hart Wardens in the yeare of Our Lord One Thousand Six Hundred and Eightie being the Plate of y^{e} Guild of St. John Baptist Dublin." On the handle is an inscription stating that the tankard was repaired in 1841. 1680.

THE MERCHANT TAYLORS' COMPANY.

8 SALVER.—Silver-gilt, repoussé. Known as the "Maye Rose Water Dish," from the name of the donor. Ornamented with arabesques, flowers, and sea monsters in panels. In the centre, on a highly raised boss, is the Maye coat-of-arms. English, 1597.

THE MERCHANT TAYLORS' COMPANY.

9 FLAGON, WITH COVER.—Silver, plain. Engraved with the arms of the Company and the inscription: "The Gift of Mr. Lewis Newberry Sk[illegible] an[illegible] 1684." English, 1684.

THE SKINNERS' COMPANY.

10 CUP AND COVER.—Silver-gilt, repoussé. Three brackets attach the bowl to the stem. The cover is surmounted by an openwork steeple like the other three in this Case (Nos. 2, 3, 11) with, in

LENT BY CASE B.

this case, a figure on the top. Round the rim of the cup is the inscription: "John Reeve being Mr ye second tyme made me for ye use of ye Mr Wardens and Coi-altye of ye Mistery of Freemen of ye Carpentry of ye Citye of London for ever without charging ye Coi-altye then being." English, 1609.

THE CARPENTERS' COMPANY.

11 CUP AND COVER. — Silver-gilt, repoussé. Known as the "Edmonds Cup," from the name of the donor. On the bowl is a coat-of-arms and a monogram. Three brackets attach the bowl to the stem. Round the rim of the cup is the inscription: "This cup is ye Gift of Thomas Edmones yongest Warden of ye Companye of Carpenters and Mr Carpenter to the Chamber of London and one of ye fower vewers of ye same Cyttye, Anno Dom. 1612." English, 1613.

THE CARPENTERS' COMPANY.

12 SALTCELLAR.—Silver. Similar to No. 5 in this Case, but with no inscription. English.

THE MERCERS' COMPANY.

13 LOVING CUP.—Silver-gilt. The surface of the bowl and base is matted, and the bowl has a coat-of-arms on either side. The stem is baluster-shaped, enriched in the lower part. Round the rim is the inscription: "Ex dono Gulielmi Ridges Armigeri 13 Octo: 1670." English, 1641.

THE SKINNERS' COMPANY.

14 CUP WITH COVER. — Silver-gilt, plain and repoussé. Three brackets attach the bowl to the stem. The cover is surmounted by an openwork steeple with a figure on the top holding a shield on which is inscribed: "Ao domini 1615." On the bowl are the coat-of-arms of Preston and the inscription: "Donum gratulatorium Henrici Banester de London armigeri collatum in usū proprium maioris de Preston in Andernes ac fratrum ejus pro tempore existentium in perpetuum." English, 1615.

THE CORPORATION OF PRESTON.

CASE C.

LENT BY

1 CUP AND COVER.—Silver-gilt. Known as the "Lombard Cup," from the name of the donor. Engraved in the middle field of the cup are three coats-of-arms, one of them the Royal, and three heads; the stem and base are richly decorated. A similar decoration adorns the cover, which is surmounted by a figure of Queen Elizabeth. Underneath the rim of the cup is the following inscription: "A Proctour for the Poore am I. Remember them before thou dye." English, 1578.

THE DRAPERS' COMPANY.

2 SALTCELLAR.—Silver-gilt, with cover. On the panels at the sides are four female figures representing:—(1) JUSTICE, with sword and scales; (2) FORTITUDE, holding in her left hand a blazing heart, and in her right a dart; (3) TEMPERANCE, pouring from a vessel into a cup; and (4) CHASTITY, with a lamb at her feet; all within landscapes, and at the angles are terminal figures carrying columns. The whole rests on four crowned sphinxes, and about the arch of each panel is an escallop. The cover is surmounted by a female figure, standing on a richly embossed vase; a serpent is coiled round her, and she holds a shield, on which are the arms of the Vintners' Company. English, 1569.

THE VINTNERS' COMPANY.

3 GRACE CUP AND COVER.—Silver-gilt. Known as the "Leigh Cup." Ornamented with crossed bands, in the panels formed by which are maidens' heads and flagons alternately, the badges of the Company. The foot rests on three flagons, and has a deep chased border with a pierced trefoil enrichment. On the cover are the arms of the City of London and of the Company, and the whole is surmounted by a maiden seated, with a unicorn reclining in her lap, with the word "Desyer" on its side. Round the cover and cup are bands of blue enamel with letters of silver—

"To elect the Master of the Mercerie, hither am I sent,
And by Sir Thomas Leigh for the same entent."

English, *circa* 1499–1500.

THE MERCERS' COMPANY.

CASE Q.

LENT BY

4 GRACE CUP AND COVER.—Silver-gilt. The bowl plain, with four pendant bells. The cover repoussé with the Tudor rose, portcullis, and fleur-de-lys, and surmounted with the arms of Henry VIII.; on the foot is a band of flowers in repoussé work. Presented by King Henry VIII. to the Company of Barber-Surgeons in 1540. Samuel Pepys refers (under date 27th February, 1662–3) to this cup as follows:—"Among other observables at Chyrurgeons Hall we drunk the King's health out of a gilt cup, given by King Henry VIII. to the Company, with bells hanging to it, which every man is to ring by shaking, after he hath drunk up the whole cup." English, 1523.

THE BARBERS' COMPANY.

5 DISH.—Silver parcel-gilt. Known as the "Offley Rose Water Dish," from the name of the donor. In the centre are the arms of Offley; round the boss on which these arms appear are three panels enclosing lions' heads between swaggs of flowers. On the rim are three other coats-of-arms. English, 1590.

THE MERCHANT TAYLORS' COMPANY.

6 CUP.—Silver-gilt, ornamented with translucent enamel. The knop has five acorn-shaped projections, and the goblet is divided into five panels. These panels contain figures in costumes of the 14th century, one above another in two tiers, on dark-blue, green, and purple enamelled ground; the figures are silver, with parts of the dresses enamelled; on the foot are similar figures, with dogs chasing foxes and hares. Said by tradition to have been presented by King John. English, *circa* 1350.

THE CORPORATION OF KING'S LYNN, NORFOLK.

7 CUP AND COVER.—Silver-gilt. Known as the "Richmond Cup." The upper and larger portion of the bowl is fashioned in rounded lobes, the lower in ridged lobes; below the bowl is a collar of leaves, overhanging the stem, which is formed of rounded lobes spreading outwards below, so as to meet and lie upon the foot, which is circular and decorated with a latticed border. The

CASE C.

LENT BY

cover is fashioned like the bowl, and is surmounted by an orb decorated with lobes; round the outer edge of the cover is a richly decorated rim of roses and sprays, with three circular medallions. Upon the bowl and cover is the inscription: "+ Pra. for. John. Richmond . jentylman . cetisn . and . armorar . of . London . and . Ema . and . Isabell . his . wyves;" and on the lower lobes are the initials of the donor and his two wives, intertwined with lovers' knots.

THE ARMOURERS' AND BRASIERS' COMPANY.

8 STANDING CUP AND COVER—Parcel-gilt. Known as the "Royal Oak Cup." Presented in 1676 to the Company of Barber-Surgeons by King Charles II. The stem and base represent the trunk and roots of an oak-tree, the bowl is surrounded with oak-leaves, branches, wreaths of flowers, escallop-shells, and pendant acorns as bells from shields. English, 1676.

THE BARBERS' COMPANY.

9 CUP AND COVER.—Silver-gilt. Known as the "Chapman Cup," from the name of the donor. On the cup are three coats-of-arms, one of which is that of the Company, and another that of the donor. Three light brackets attach the bowl to the stem, which is highly decorated. The cover—which is of later date—is decorated with borders of fruit and flowers, and probably originally bore a statuette. Upon the outer margin is the inscription: "+ This . Coupe . is . the . Gifte . of . Edmond . Chapman . to . the . Armarers . Hall . wayinge . xxx^os . 4^d . ter . anno · 1581." English, 1580.

THE ARMOURERS' AND BRASIERS' COMPANY.

CASE D.

LENT BY

1 TANKARD AND COVER.—Silver-gilt, repoussé. On the drum are two bands of arabesques and three circular medallions, with masks in high relief within laurel-leaves. The lid and handle are similarly ornamented, with three helmeted masks; and round the edge of the lid is a band of imbricated ornament, which is repeated round the base of the tankard; this band has been stamped in lengths and finished by hand. Under the tankard are the arms of Archbishop Parker and the inscription: "Mathæus Archieps. Cantuar. dedit. colle°. Corporis. Chri. Cantabrig. 1. Jan. A°. D. 1571." English, 1571.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

2 STANDING CUP AND COVER.—Silver-gilt, repoussé. The bowl, stem, and a portion of the cover are ornamented with scale pattern. The top of the cover is finished with six pinnacles, and has a shield of arms in translucent enamel on its upper surface. Round the foot and the rim of the cover are a cable moulding, pierced quatrefoil, and low battlements. English, *circa* 1520.

CHRIST'S COLLEGE, CAMBRIDGE.

3 EWER.—Silver-gilt. The body is octagonal, with an angular spout having a heart-shaped orifice. The base is stamped with ornament in lengths of 1¼ in. The lid has a thumb-piece and a boss in the centre, with a shield in champlevé enamel, on which are engraved the arms of the College and those of Archbishop Parker, and the motto, as on the dish (No. 4 in this Case). English, 1545.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

4 DISH. — Silver-gilt. The edge is engraved with foliated arabesques; the centre, similarly engraved, has a series of depressions radiating from a central boss, the base of which is repoussé. The top of the base bears, in champlevé enamel, the arms of the donor, Archbishop Parker, and his initials, and the motto, "Mundus transit et concupiscentia ejus 1570." Under the salver is the inscription: "Mathæus. Cantuar. dedit. Colle°. Corporis. Chri. Cantab. 1°. Sept. A°. 1570. Consecr^is. suæ. 11°. et Ætatis. Suæ. 67. Vnciæ 122: D." English, 1545.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

CASE D.

LENT BY

5 STANDING CUP AND COVER.—Silver-gilt, richly ornamented over the whole surface with repoussé work and chasing. The drum is chased and has three medallions containing female heads in high relief; the expanding lip is also chased and has three cherubs' heads in relief; the baluster-shaped stem and base is repoussé with grotesque masks, fruit, and flowers. The cover is similarly ornamented, and is surmounted by a nude male statuette, leaning on a rod and holding a blank escutcheon. Under the foot is the inscription: "Matthæus . Cantuar . dedit . Collº. Corporis. Chri. Cantab. 1°. Jan. Aº. Dni. 1569. Consecrº. Sue. 11°. et. Ætatis. Sue. 66." English, 1569.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

6 STANDING CUP AND COVER.—Silver-gilt, engraved and ornamented. Known as the "Burleigh Cup," from the donor, James Cecil, 4th Earl of Salisbury. On the bowl are quasi-Chinese figures and the coats-of-arms of the College and of the donor; the stem is baluster-shaped, and on the foot is engraved foliage. The cover is ornamented similarly to the bowl, and is surmounted by a draped female figure holding a rod. Round the foot is the inscription: "Ex dono illustrissimi Jacobi Comitis Sarisburice. Vice Comitis Cranburn et Baronis Cecill de Essendine"; and on the pedestal: "Coll: Sᵗ. John. Cantab." English, 1681.

ST. JOHN'S COLLEGE, CAMBRIDGE.

7 STANDING CUP AND BASE.—Silver-gilt, engraved and repoussé. Known as the "Mildmay Fane Cup," from the name of the donor. The lower part of the bowl is ornamented with acanthus-leaves repoussé, and the upper part with strapwork, scrolls engraved, and the arms of the donor. The baluster stem is connected with the bowl by grotesque brackets. The base and cover are ornamented like the bowl, and the finial of the latter is a square openwork spire on four grotesques, and with brackets of similar form at the top. It appears to have been originally surmounted by a figure. English, 1619.

EMMANUEL COLLEGE, CAMBRIDGE.

CASE D.

LENT BY

8 WASSAIL-HORN.—The horn of an ox, silver-mounted. The mounts consist of a scalloped band nearly one inch deep round the lip; a battlemented band round the centre, with strap-shaped supports to sustain the horn; and a terminal ornament, composed of a crowned and bearded head rising from an openwork battlemented turret. On the front is a oval shield bearing the arms of the College. It was presented, probably about the year 1347, to the Guild of Corpus Christi by John Goldcorne, alderman of the Guild, and the Guild gave it to the College. English, probably about 1347.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

9 CUP AND COVER.—Silver-gilt, chased and engraved. The Grace Cup, usually known as the "Founder's Cup." The lip is formed into six lobes, giving the flat cover a hexagonal form; a cresting of Gothic pierced work surrounds the base of the cup and the rim of the cover. The whole surface is diapered with a collar of SS, having Lombardic E's between. On each lobe is a crown intertwined with a floral ornament. The cover is surmounted with the orb and cross, probably of later date. English, 15th century.

ORIEL COLLEGE, OXFORD.

10 DISH.—Silver parcel-gilt, chased and repoussé. Known as the "Sandicroft Charger"; one of a pair of alms-dishes. In the centre are two coats-of-arms and the inscription: "Emanueli Dicavit Gulielmus Sandecroft S.T. Professor Tertius Collegii Magister 1637." Arabesques, sea monsters, flowers, &c., in panels in the centre and on the rim. Probably of foreign workmanship, 1637.

EMMANUEL COLLEGE, CAMBRIDGE.

11 STANDING CUP AND COVER.—Silver-gilt, engraved and ornamented in repoussé. On the base, drum, and cover are grotesques, amorini, lions' heads, fruit, &c., enclosing medallions with mythological figures; the stem is baluster-shaped, with six grotesque brackets attached. The cover is surmounted by a figure of Hercules on a pedestal supported by three grotesque brackets; and three dolphins form brackets for the base. English, 1617.

ST. JOHN'S COLLEGE, CAMBRIDGE.

CASE D.

LENT BY

12 HOUR-GLASS SALT, WITH LID.—Silver-gilt, engraved. Hexagonal in plan, with raised lobes, alternately ornamented with the Tudor rose, portcullis and fleur-de-lys; the knop with rope and diaper pattern and six crockets; the lid pyramidal, ornamented, as is also the base, with the Tudor rose. English, 1507.

CHRIST'S COLLEGE, CAMBRIDGE.

13 BEAKER AND COVER.—Silver-gilt, engraved and repoussé. The bowl is ornamented with a diaper of the Tudor rose, fleur-de-lys, and portcullis, with daisies or marguerites at each interlacing of the pattern, in allusion to the name of the Foundress, Margaret, Countess of Richmond. The base is in form of a Tudor rose, deep battlemented, ornamented with repoussé bosses and stamped running enrichments. The cover is battlemented and diapered, like the bowl, and is surmounted by a hexagonal ornament, composed of six portcullises, separated by pinnacles, with a finial of four marguerites and a Tudor rose. English, 1507.

CHRIST'S COLLEGE, CAMBRIDGE.

CASE E.

1 FLAGON.—Silver. With bow handle and circular foot. The bowl is divided into two compartments, between which runs a beaded ornament, repeated at the base of the stem. The bowl and stem are joined by applied ornament of flat design. On the upper portion of the bowl are the coats-of-arms of the Company and the donor, and the inscription: "The Gift of William Allington Esq^{r} Prime Warden of y^{e} Wor^{ll} Company of Fishmongers Anno 1676." English, 1676.

THE FISHMONGERS' COMPANY.

CASE E.

LENT BY

2 DISH.—Silver-gilt, plain. On a raised centre at the bottom is a shield, with the arms of the donor. Round this centre runs the inscription: "This Dish with a ladle was presented to an Ancestor of Robert Salusbury Esq. by S^r Paul Pindar, Ambassador of King James the first to the Ottoman Emperor Sultan Achomet Champ." On either side of the bottom of the dish is a coat-of-arms, one that of the Company. Round a portion of the rim is the inscription: "The Gift of Robert Salusbury Esq^r late Prime Warden of the Worshipful Company of Fishmongers of London 1765." On another part of the rim is a pounced flower, with the initials and date: "T. E. S. Anno 1622." English.

THE FISHMONGERS' COMPANY.

3 STONEWARE JUG.—Cologne ware, with silver parcel-gilt mountings. On the lid is a gold medallion of Charles V. English, 1574.

MRS. PERCY MACQUOID.

4 STANDING CUP AND COVER.—Silver-gilt, of globular form. The bowl and foot are embossed with scrollwork of fruit and flowers; the stem is formed of the twisted trunk of a tree. On the cover is the figure of a Bluecoat boy. On the foot is the inscription: "The gift of Thomas Banckes, Citizen and Barber-Surgeon, to Christ's Hospital, 1602." English, 1602.

CHRIST'S HOSPITAL.

5 PUNCHBOWL.—Silver, repoussé. Known as the "William Dormer Punchbowl." Of the form of the usual Monteith, with handles pendant from lions' mouths. The bowl is fluted, and surmounted by a deep meticulated border, formed of scrollwork and floral pattern in relief on matted ground; each meticulation surmounted by a cherub's head. On either side is a shield, one bearing the initials "W. D.," the other the arms of the City. English.

THE CORPORATION OF THE CITY OF LONDON.

CASE E.

LENT BY

6 DISH.—Silver-gilt, repoussé. In the centre is a raised boss, on which is engraved a shield without arms, surmounted by a helmet and mantling. This is surrounded by a band of ornament, formed by alternate shells and foliage freely treated. The well is divided into twelve depressions, separated alternately by ornamented surfaces surmounted by rosettes. The rim is divided into ten parts, of which five are panels illustrating Biblical subjects, the other five being grotesques of pagan character. Probably German.

BARON FERDINAND DE ROTHSCHILD.

7 EWER.—Silver-gilt, repoussé. Covered with arabesque ornaments. The body contains on each face a circular medallion of a sea-nymph in relief, and is supported on each side by terminal figures, which in turn carry a band round the lower half of the ewer; upon this rests a frieze of richly embossed sphinxes. Over the central medallion is a horned mask, surmounted by a cherub's head. The handle and double-spout grotesque in form. Probably German.

BARON FERDINAND DE ROTHSCHILD.

8 SALTCELLAR.—Silver-gilt, repoussé. Known as the "Waldo Saltcellar." Engraved with a coat-of-arms on each side of the drum. It stands on three shell-shaped feet. Round the base is the inscription: "The Guift of David Waldo Clothworker Esquer An° 1660." English, 1661.

THE CLOTHWORKERS' COMPANY.

9 SALTCELLAR.—Silver-gilt. Bell-shaped, in three compartments, standing on birds'-claws holding globes. The two lower compartments form saltcellars, and the upper serves as a pepper-castor. The whole is covered with embossed ornamentation of flowers and scrolls of foliage. On a shield in the middle division are the arms of the Mercers' Company, and the lower compartment has the arms of Bankes. Round the foot is the inscription: "The Gifte of John Banckes to Christ's Hospital Oct^r 1632." English, 1607.

CHRIST'S HOSPITAL.

CASE E.

LENT BY

10 TANKARD FLAGON.—Silver, plain. With bow-handle and thumb-piece to cover. Of columnar form, with delicate entasis. English, 1640.

Mrs. Percy Macquoid.

11 SALVER.—Silver-gilt, chased and repoussé. Circular in shape, resting on four scroll feet; the edge enriched with cartouche work in relief, and shells and vine-leaves; the surface chased with strapwork and foliated ornament. In the centre, the royal arms. At the back the arms of Bath. This and the cup, Case F, No. 3, were presented to the Corporation of Bath by Frederick, Prince of Wales, father of George III. English, 1733.

The Corporation of Bath.

CASE F.

1 STANDING CUP AND COVER.—Silver-gilt, chased and repoussé. The bowl is bossed with chased masks, lions' heads and scrolls; the stem, which is attached to the bowl by brackets, is enriched with chased goats' heads, and the foot is in the form of three intersecting circles. The cover is surmounted by a figure of Minerva, standing on a pedestal surrounded by three winged figures. German, *circa* 1580.

Alfred de Rothschild, Esq.

2 CUP.—Silver-gilt, chased and repoussé. Ornamented with embossed pineapple designs; the rim is engraved with birds and arabesques, separated by four small busts. This cup and No. 8 in this Case are so formed that one may stand inverted on the other. German, 17th century.

Alfred de Rothschild, Esq.

CASE F.

LENT BY

3 TWO-HANDLED CUP AND COVER.—Silver-gilt, chased and repoussé. The handles are formed of serpents. The cup is decorated with grapes, vine-leaves, and snakes; and has on one side the royal arms, and on the other the arms of Bath. A wreath of vine-leaves and grapes unites the handles below the margin of the cup. The cover is similarly decorated and is surmounted by the Prince of Wales' feathers. See Case E, No. 11. English, 1733.

THE CORPORATION OF BATH.

4 VASE.—Silver-gilt. Known as the "Armada Pilgrim Vase." A large and massive flagon, of flattened oval form, in the shape of a pilgrim's bottle, ornamented with repoussé work. In the centre is an engraved cipher of George I., supported by a winged triton, and a mermaid holding festoons of flowers, masks, and shells, and lifting up a basket of flowers; at each side is a lion's head, from which hangs a shell-pattern link chain, which fastens on to the stopper; masks below. English, early 18th century.

H.M. THE QUEEN (from Windsor Castle).

5 SALTCELLAR.—Silver-gilt. Cylindrical in shape, with a projecting top and base, the drum and base ornamented with repoussé work representing lions' heads, flowers, &c. The cover is similarly ornamented, and is surmounted by a figure of Mars. English.

ALFRED DE ROTHSCHILD, ESQ.

6 CUP.—Silver-gilt, chased and repoussé. See No. 2 in this Case. German, 17th century.

ALFRED DE ROTHSCHILD, ESQ.

7 TWO-HANDLED CUP AND COVER.—Silver-gilt, repoussé. Known as the "Bacchanalian Cup." Ornamented with shells, serpents, grapes, and serpent handles entwined with the vine; on the stem is a boss of goats' heads. The cover is of rockwork, on which is seated a young Bacchus holding a bunch of grapes.

H.M. THE QUEEN (from Windsor Castle).

CASE F.

LENT BY

8 CUP AND COVER.—Silver-gilt, chased and repoussé. The top and bottom of the bowl project beyond the centre; the upper part is enriched with three medallions representing the Arts and Sciences, enclosed in scrolled frames, and having a grotesque mask between each; the middle part is decorated with cupids' heads, masks, and scrolls; and the lowest part with three medallions of animals. The baluster stem is ornamented with cupids' heads and small medallions; and the foot is decorated with cupids' heads, fleurs-de-lys, fruit, and flowers. The cover is chased in scrolls and arabesques, and is surmounted by a figure of Minerva. End of 16th century.

ALFRED DE ROTHSCHILD, ESQ.

CASE G.

1 MACE.—Silver-gilt. The head surmounted by a royal crown. The circlet formed of fleurs-de-lys and crosses, the arches supporting the orb and cross. The surface of the head is repoussé with the arms of Bath, the rose, thistle, fleur-de-lys, and harp, and is supported on four bracket ornaments formed of grotesque demi-figures and scrollwork. On the top of the mace are the royal arms of Queen Anne. The plain staff is divided by two circular repoussé knops, and terminates in an acorn-shaped ornament. English, 1708.

THE CORPORATION OF BATH.

2 NECKLACE.—Beads. Inlaid with gold fleurs-de-lys, and other ornaments.

LADY WALLACE.

CASE G.

LENT BY

3 BADGE OF THE ORDER OF THE GARTER. — Belonging to Charles II. On the obverse a cameo in hard stone representing St. George and the Dragon, with the motto of the Order round the border in blue enamel. On the reverse a representation of the Saint mounted on a white horse, with a green dragon under foot surrounded by flowers; the whole repoussé in gold, pierced and richly enamelled.

H.M. THE QUEEN (from Windsor Castle).

4 PENDANT.—Gold, richly enamelled and jewelled. Representing a lady looking into a mirror; the arms, hands and face carved in mother of pearl. Suspended by a small chain with pearls.

LADY WALLACE.

5 PENDANT JEWEL OF THE ORDER OF THE GARTER.—Gold enamelled. Suspended by a fleur-de-lys set with diamonds. St. George and the Dragon in full relief.

EARL COWPER, K.G.

6 PENDANT.—Gold, enamelled in black. Probably a Russian Order. A double-headed crowned eagle suspended by three chains; from the tips of the wing and tail feathers hang small pearls.

LADY WALLACE.

7 BADGE OF THE ORDER OF THE GARTER.—Gold, pierced. St. George and the Dragon in full relief.

EARL COWPER, K.G.

8 BADGE OF THE ORDER OF THE GARTER.—Cameo, set in gold. The obverse engraved with St. George and the Dragon; the reverse flat, engraved with the same subject.

EARL COWPER, K.G.

9 BADGE.—Similar to No. 7 in this Case, but smaller.

EARL COWPER, K.G.

CASE G.

LENT BY

10 KEY.—Steel, carved and chased. The bow formed by a crown in pierced work, surmounting the initials M R on a tablet. Queen Mary's master key of Windsor Castle. Early 17th century.

H.M. The Queen (from Windsor Castle).

11 TWO WAITS' CHAINS.—Silver. Alternating double-links, with emblems between them embodying the arms of King's Lynn. The pendants are shield-shaped badges of authority. 16th century.

The Corporation of King's Lynn.

12 KEY.—Steel, carved and chased. The bow formed by a crown in pierced work, surmounting the double initials C R. King Charles II.'s master key of Windsor Castle. 17th century.

H.M. The Queen (from Windsor Castle).

13 MACE.—Silver-gilt. Round the mace head are applied winged figures alternately with crowns and emblems of the United Kingdom and France. The whole surmounted by a royal crown. 17th century.

The Corporation of Guildford.

14 SMALL MACE.—The head formed of a crown, and supported from the staff by alternating lions and ostrich feathers. The band of the crown is ornamented with fleurs-de-lys and Tudor roses alternately. Immediately under the bars of the top are the arms of England and France. At the other extremity of the mace is a boss formed of pierced work.

The Corporation of Guildford.

15 CHAIN.—Gold, enamelled. Alternating links, representing a crowned double-headed eagle, a floriated scroll, and a lion rampant. The scrolls enamelled with red and white and set with a green transparent stone.

Lady Wallace.

CASE G.

LENT BY

16 BADGE OF THE ORDER OF THE GARTER.—Gold, richly enamelled. The centre representing St. George and the Dragon in full relief, surrounded by a Garter with the usual inscription. Early 17th century.

EARL COWPER, K.G.

17 SMALL PENDANT.—Gold, enamelled and jewelled. In tabernacle form, enclosing a group of figures, also enamelled.

LADY WALLACE.

18 PENDANT.—Gold, enamelled. An eagle crowned, with outspread wings; the head, breast and wings enamelled in red, white and blue; the body formed of a large pearl.

LADY WALLACE.

19 SMALL PENDANT.—Gold, enamelled and pierced. Nearly circular; the centre representing St. Michael spearing the dragon. The border made up of cockle shells and triple SS alternately.

LADY WALLACE.

20 SCEPTRE, OR BATON.—Rock-crystal, mounted in silver-gilt, enamelled and set with whole pearls. The ends turret-shaped and octagonal. 1500–40.

CHARLES BORRADAILE, ESQ.

21 MACE.—Silver-gilt. Similar in form and size to No. 1 in this Case.

THE CORPORATION OF BATH.

22 SWORD OF OFFICE, commonly called "The Pearl Sword." Presented to the Corporation by Queen Elizabeth. A cruciform double-handed sword. The pommel is in the form of a pilgrim bottle inverted, repoussé and highly chased; the flat sides contain a medallion of oval shape, upon which is a representation, in high relief, of a figure of Justice; on the ends are grotesque masks.

CASE G.

LENT BY

The hilt is of richly ornamented cast work, composed of warlike trophies, each end being finished by a figure of a satyr. The centre over the scabbard has, on each side, an oblong panel bearing lions' heads in bold relief, surmounted by an ornamented cover to the haft of the blade, and forms a complete juncture with the scabbard. On this cover are on one side the arms of the City, and on the other the bust of a female figure. The scabbard is of wood overlaid with crimson velvet, studded with pearls and bound with cloth of gold; the point of the scabbard is similar in ornamentation to the rest of the work.

THE CORPORATION OF THE CITY OF LONDON.

CASE H.

1 CHALICE.—Chased and repoussé. From St. Mabyn's, Cornwall. The bowl is engraved in arabesque style with birds and foliage; four acanthus leaves join the bowl to the stem, which is ornamented in the same way as the cover; on the top of the cover is a nude boy holding a shield. 1576.

THE REV. CANON VAUTIER.

2 CHALICE.—Silver-gilt, plain. The stem has three moulded knops, the centre one pear-shaped; the bowl is pyramidal, with pine-apple top. On the cover is the inscription: "POCULUM BENEDICTIONIS CUI BENEDICIMUS COMMUNIO SANGUINIS CHRISTI est"; on the bowl, very slightly punctured, the inscriptions: "SANCTITAS DOMINO" on one side, and "SANCTA SANCTIS" on the other. On the base is incised a plain Latin cross on a mound, and on the opposite side a coat-of-arms of ten quarterings, while at right angles, very slightly punctured, are the arms and crest of the see and Bishop Cosin. Round the edge of the base underneath

CASE H.

LENT BY

is the inscription: "CHRISTO . IN . CRVCE . TRIVMPHANTI . ET . ECCLESIÆ . ANGLICANÆ . ROB . HYDE . REVICTVRVS . DC . Q A° M . D . C . L . ÆTATIS SUÆ . VICESIMO . PENE . PRIMO . QUI . BIBIT . MEUM . SANGUINEM . EGO . RESVSCITABO . ILLUM," and the date 1650.

THE BISHOP OF DURHAM.

3 FLAGON.—Silver-gilt, repoussé work of the same manufacture as Nos. 5 and 14 in this Case. Ewer-shaped, with handle, thumb-piece, and spout. On either side of the bowl is a design: (1) The Resurrection, (2) The Journey to Emmaus; and on the front of it a shield engraved with the arms of the See of Durham impaling the arms of Bishop Cosin, the donor. Round the circular base is an acanthus-leaf ornament. On the lid are engraved a mitre and an eagle, the crests respectively of the See and of the donor. This flagon and Nos. 2, 5, 9, 10, 12, 14, 15 in this Case belong to a set of Communion vessels presented to Auckland Palace Chapel by Bishop Cosin at some time between 1660 and 1671.

THE BISHOP OF DURHAM.

4 CIBORIUM AND COVER.—Silver-gilt, repoussé. Both of circular form. The upper side of the rim of the ciborium is ornamented with alternate pear-shaped bosses and panels of fruit and flowers. The cover is of a gourd shape surmounted by an orb decorated like the ciborium. Round the well is the inscription: "PANEM QUEM FRANGIMUS COMMUNIO CORPORIS CHRISTI EST." Given by Bishop Cosin to the Cathedral after his appointment to the See.

THE DEAN AND CHAPTER OF DURHAM.

5 ALMS-DISH.—Silver-gilt, repoussé. In the centre is a representation of the LAST SUPPER, in high relief. On the rim, which has a small moulded and cable edge, are four designs: 1. THE FLIGHT INTO EGYPT; 2. THE TEMPTATION; 3. THE AGONY IN THE GARDEN; 4. THE JOURNEY TO EMMAUS; between each design is an octopus-like object, with a tentacle at each side ending in a spiral. German or Flemish.

THE BISHOP OF DURHAM.

CASE H.

LENT BY

6 CRUET, or "BURETTE."—Silver-gilt, repoussé, with handle, spout, and lid. The spout is formed of a serpent's head, with long ears extending backwards to the rim of the cruet and acting as a support. The lid and body of the cruet are ornamented with depressed spiral fluting. German, early 16th century.

CHARLES BORRADAILE, Esq.

7 PATEN.—Silver-gilt. Made for and belonging to the chalice No. 8 in this Case. It has a narrow moulded edge, with a brim like an ordinary plate, within which is sunk a six-lobed depression, and between each lobe is a spandrel filled with a small radiating ornament. In the centre is the head of Our Saviour, surrounded by a nimbus.

REV. F. R. ELLIS.

8 CHALICE.—Silver parcel-gilt. The bowl plain; on the stem a large knop with seven bosses, on which are heads; the base hexagonal, with a beaded rim. On one of the panels of the base is engraved a figure of Our Lord on the Cross, with foliage. Probably earlier than 1500.

REV. F. R. ELLIS.

9 PATEN.—Silver-gilt, plain. In the centre are the arms of England and France, and round the rim the same inscription as on No. 4 in this Case. On the back are the same arms, crests, and inscriptions as on the front centre of No. 4.

THE BISHOP OF DURHAM.

10 PATEN.—Silver-gilt, plain. In the centre are the arms of the See of Durham and Bishop Cosin, with the respective crests, and the inscriptions on scrolls—above, "SANCTITAS DOMINO"; below, "SANCTA SANCTIS"; round the rim is the inscription, "PANIS QUEM FRANGIMUS COMMUNIO CORPORIS CHRISTI EST." On the back, "IHS."

THE BISHOP OF DURHAM.

11 PATEN.—Silver, plain. 16th century.

THE DEAN AND CHAPTER OF DURHAM.

CASE H.

LENT BY

12 PATEN. Silver-gilt, plain. Similar in every respect to No. 9 in this Case.

THE BISHOP OF DURHAM.

13 CRUET, OR "BURETTE."—Silver-gilt. Similar to No. 6 in this Case.

CHARLES BORRADAILE, ESQ.

14 FLAGON.—Silver-gilt. Similar to No. 3 in this Case, with the exception that the designs represented on either side are (1) THE ASCENSION, (2) PENTECOST.

THE BISHOP OF DURHAM.

15 CHALICE.—Silver-gilt. The bowl plain, with the inscription: "POCULUM BENEDICTIONIS CUI BENEDICIMUS COMMUNIO SANGUINIS CHRISTI EST." Three knops on the stem, the centre one large and pear-shaped with acanthus-leaf ornament round, the two others smaller and beaded. The base ten-lobed, and having on one lobe the same arms as on No. 1 in this Case, and on the opposite lobe the arms of England and France, while on the lobes at right angles are, on scrolls, the inscriptions: (1) "SANCTA SANCTIS," and on the other "SANCTITAS DOMINO." The cover is pyramidal, with a pine-apple knop.

THE BISHOP OF DURHAM.

16 CHALICE.—Silver-gilt, with applied ornament. The upper part of the bowl is plain; the lower covered with applied foliated ornament between and around four cherubs' heads. The stem is octagonal, and has a rounded knop embossed. Immediately above the base, an octagonal star-shaped disc, the shape of which is repeated in the wide base; at each point of the base is a cherub in raised work. The cover is also covered with applied ornament similar to that on the bowl, and is surmounted by a trefoil cross. From the Parish Church, Ashby-de-la-Zouch. 1676.

THE REV. CANON DENTON.

PEDESTAL I.

LENT BY

SHIELD.—Iron repoussé, damascened in gold and silver. Known as the "Cellini Shield." Circular, of slightly convex form. From the centre springs an ornamental boss, terminating in a spike. The surface is divided by male and female terminal figures into four compartments, each containing a subject from the life of Julius Cæsar in relief, the armour and accessories damascened with gold; above and below these panels are bands of oval cartouches, containing scrollwork, connected by square links with borders, all damascened. The first compartment represents Cæsar receiving from a soldier the tokens of the death of Pompey—his head and signet ring; the second, a combat of horse and foot soldiers; the third, a sacrifice; the fourth, another combat. Round the outer margin runs the following Latin inscription:—

"Ambitus hic minimus magnam capit ambitionem,
Quæ regna evertit, destruit imperia;
Sustulit e medio magni vitamque decusque
Pompeii, evexit Cæsaris imperium.
Cæsaris in cœlum mitis clementia fertur
Quæ tamen huic tandem perniciosa fuit.
Annulus excit ei lacrymas cervixque resecta
Pompeii, hinc patuit quam probus ille foret.
In sacris docuit vestis conspersa cruore
Huic præsaga mali talia fata fore.
Si vires igitur spectavens (*sic*) ambitionis
Non gravius videas ambitione malum."

This shield has always been reputed to be the workmanship of Benvenuto Cellini, but there is no valid ground for ascribing it to him, and it is probably the work of a Milanese artist armourer. It is traditionally said to have been presented by Francis I. to Henry VIII. at the Field of the Cloth of Gold in 1520.

H.M. The Queen (from Windsor Castle).

CASE J. (on the Wall).

LENT BY

1 DISC.—Copper-gilt and enamelled. The centre, pierced with foliage ornamentation, chased and gilt, carries a Greek cross enamelled in different colours. A border of the same enamel runs round the disc with cabochon stones. These discs were used to mark the twelve spots on the wall anointed by the bishop with the holy oil at the time of the consecration of the building. Cologne work. 13th century.

CHARLES DAVIS, Esq.

2 PORTABLE ALTAR.—Composed of a tablet of shell-marble inlaid in wood, the whole enclosed in a copper-gilt casket. The lid of the casket is cut in the centre, so as to leave exposed the stone on which the chalice stood during the celebration of mass. Above and below the stone are openings to allow room for two ivory bas-reliefs, which are fixed in the wood, the upper one representing the Crucifixion, the lower the Virgin and Child seated. These portable altars were carried by bishops and abbots when travelling. German work, 13th century.

FREDERICK DAVIS, Esq.

3 CHRISMATORY.—Silver-gilt. Turret shaped. German Gothic work, *circa* 1340.

CHARLES BORRADAILE, Esq.

4 MONSTRANCE OR RELIQUARY.—Silver-gilt. Spire-shaped, supported on a hexagonal base formed of circles. Flemish or German work, 1400–50.

CHARLES BORRADAILE, Esq.

5 MONSTRANCE.—Silver-gilt. The body is octagon-shaped, with four sides equal; the angles form niches and canopies, under which are statuettes representing sacred emblems and attributes; the whole terminates in a hexagonal top, the base of which contains panels ornamented and surmounted by a crown of pierced work, from the centre of which grows a turret-shaped form, ending in a

CASE J.

LENT BY

cone-covered vase. Between the stem and the body is a support in the shape of a capital, with projecting angles formed by caryatidæ. The centre of the stem is similar to the top, and rests upon a hexagonal stunted column growing from a spreading base of hexagonal form, alternating in panels and bands. Early 16th century.

J. E. Taylor, Esq.

6 CENSER.—Silver-gilt. With body, cover, and chains. Octagonal in section at the junction of the body and cover; from this section downwards protruding interlacing ribs give it a spherical appearance. The cover, pierced and dome-shaped, rises by interlacing arches to a pinnacle. The base is octagonal with rounded faces, rising to the body by means of projecting ribs. 1498.

Charles Borradaile, Esq.

7 TABERNACLE.—Silver parcel-gilt, spiral shaped. The centre is formed by a canopy, under which is a statuette of the Virgin and Child. The pinnacle is surmounted by a crucifix. German Gothic work, *circa* 1350.

Charles Borradaile, Esq.

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